



2021
SMI/ICTM-IE
PLENARY
CONFERENCE

TRINITY COLLEGE DUBLIN
27-30 MAY 2021

WELCOME

The Music Department in the School of Creative Arts of Trinity College Dublin is delighted to welcome members of the Society of Musicology in Ireland and the International Council for Traditional Music and their guests to the 2021 Plenary Conference. Trinity has long been a welcoming home to musical studies across the full gamut of musicology and creative practice, so it is most exciting to host such a wide range of papers and presentations. At first we could only be disappointed that government lockdowns in response to the pandemic had forced the conference to go entirely online but, as has been repeatedly found at other conferences since the start of the pandemic, there are benefits to this format. Most notable of these is the sheer breadth of material on offer and the geographical distribution of their authors. Of course, contributors have often travelled long distances in order to participate in major international conferences, but others equally are excluded for purely practical reasons. This year the constraints dictated by circumstances have created a democratic freedom of access that must be enjoyed, even though we will all miss those valuable coffee breaks and meals in which so much is learned and shared. This promises to be a rich and wonderfully diverse conference that should offer renewal and inspiration at a key time in the academic year.

— Dr Simon Trezise




zoom
SESSION A

zoom
SESSION B

zoom
SESSION C

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Niall Kinsella
Patrick Kennedy
Rachel Croash
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The Trinitones
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Each of the links and icons below will guide you through the conference proceedings.
Simply click an icon at the appropriate time or as directed during our live sessions on Zoom.

PROGRAMME

Thursday, 27 May 2021

18:00–20:00 Welcome and SMI/ICTM-Ireland Keynote Lecture

[Click Here for the Opening Performance of the 2021 SMI/ICTM-Ireland Plenary Conference](#)

Performance	Raphaela Mangan and Niall Kinsella John F. Larchet, "A Stóirín Bán" from <i>John F. Larchet Remembered</i>	
Welcome from Trinity College Dublin	Dr Evangelia Rigaki (Trinity College Dublin)	
Presidents' Welcome	Professor Lorraine Byrne Bodley MRIA (SMI) and Dr Adrian Scahill (ICTM-Ireland)	
Keynote Lecture	Professor Harry White MRIA (University College Dublin) Ireland and the Musical Work	
Response	Professor Patrick Zuk (Durham University)	
Performance	Mia Cooper and Niall Kinsella John F. Larchet, "The Wheelwright, <i>Irish Airs (Set I)</i> " from <i>John F. Larchet Remembered</i>	

Friday, 28 May 2021

09:30–11:00 Session 1

Zoom Session A	Zoom Session B	Zoom Session C
1a Schubert Chair Julian Horton (Durham University)	1b Performance Practice Chair Denise Neary (Royal Irish Academy of Music)	1c Articulation and Rhetoric Chair Kerry Houston (TU Dublin)
Darragh Gilleece (Maynooth University) An Investigation of Franz Schubert's Piano Works for Four Hands	Adam Behan (University of Cambridge) Decentering the Studio Recording in Histories of Performance Style	Michael Lee (Trinity College Dublin) 'I Like Better Baptists Works': Cesare Morelli's Choice of Lully Transcriptions for Samuel Pepys
Koichi Kato (Independent) The Pathway to the 'Grand' Symphony: Schubert's Rotational Principle in the Construction of Sonata Form	Christopher Holman (University of Oxford) Bach Performance Practice in the French Romantic Organ School: A Study of Two Early Welte Organ Roll Recordings	Alexandra Siso (University of Colorado, Boulder) Who Shall Dwell in Thy Tabernacle?: Musical messages of the Elizabethan Chapel Royal
Peter Shannon (Maynooth University) Mind Body Medicine, Psychoneuroimmunology and Schubert: An Inquiry into Illness and Compositional Style	Hui Han Lui (Maynooth University) Evolution of Body Movements: Piano Techniques and Playing Approaches in the Classical Period	Cathal Twomey (Maynooth University) 'The Crooked Straight, and the Rough Places Plain': Rhetorical Paralellism and Anthological Strategy in the Handelian Libretto

11:00–11:30 Refreshment Break

11:30–13:00 Session 2

Zoom Session A	Zoom Session B	Zoom Session C
2a Roundtable—Traditional Music in Community Life of Bengal: Current Perspective Beyond Borders Chair Md. Intaj Ali (Netaji Subhas Open University)	2b Urban Scenes Chair John Millar (University College Dublin)	2c Music and Space Chair Wolfgang Marx (University College Dublin)
Shibli Chowdury (Islamic University, Kushtia) Polygamy in <i>Bhawaiya</i>	David Procter (Leeds Beckett University) Århus, in the Middle of Our Street—Reflections on Noise Music Culture in Denmark's Second City	Mariam Astrayan (National Academy of Sciences, Armenia) The Spatialization in Giacinto Scelsi's Music
Md. Bakebillah (Jatiya Kabi Kazi Nazrul Islam University) The <i>Muharram-Jaree</i> : A Study of Traditional Song of Bangladesh and Bengal (India)	Ann-Marie Hanlon (Dundalk IT) Clubbing Criminals: the Hirschfeld Centre (1979–1987)	Federico Favali (Independent) The Archetypes of Labyrinth in the Music of Ligeti During the Years 1967–68
Mekhala Chattopadhyay (English and Foreign Languages University, Hyderabad) 'Bidyash' (foreign country) and its Performative Landscape in <i>Bhawaiya</i> and <i>Chatka</i> Songs of North Bengal	Daragh Black Hynes (TU Dublin) 'The Past Inside the Present'—Backmasking and Self-Reference in the Music of Boards of Canada	Vassilis Chatzimakris (Bath Spa University) Activity, Time, and Space in the Performance of Interfacial Scores [Lecture Recital]
Md. Intaj Ali (Netaji Subhas Open University) Music as Heritage: Folk Music Practices Among the Muslim Communities in Bengal		

13:00–14:00 Lunch Break

13:50 Performance

Trinity College Chapel Choir
Blaithin Cotter (Organ Scholar to the College)
Kerry Houston (Director of Chapel Music)
Patrick Kennedy (Conductor of Chapel Choir)



14:00–16:00 Session 3

Zoom Session A	Zoom Session B	Zoom Session C
3a Music and Gender Chair Laura Watson (Maynooth University)	3b Traditional Music: Performance and Reception Chair Helen Lawlor (Dundalk IT)	3c Dublin Chair John O'Flynn (Dublin City University)
Alice Masterson (University of York) 'Eyebrows That Just Won't Quit': PJ Harvey's Performance of Hyper-Femininity on <i>To Bring You My Love</i> as a Satirical Reaction to the Homosocial Nature of the British Rock Music Press in the 1990s	Jessica Cawley (University College Cork) A Response to <i>Trad Nation</i> : Examining the Implications for the Teaching, Transmission, and Promotion of Irish Traditional Music	Helen Doyle (TU Dublin) 'A Refining and Delightful Art': An Exploration of the Practice of Choral Singing by Commercial and Trades' Choirs at Dublin's Feis Ceoil
Kayla Rush (Dublin City University) Riot Grrls and Shredder Bros: Gendered Bodies and Popularity in Popular Music Education	Aileen Dillane (University of Limerick) Black Irish Artists in the Festive Culture of Irish Traditional Music: Temple Bar TradFest as a Case Study	Kerry Houston (TU Dublin) 'Guinness is Good for You': The Archives of the Guinness Choir—An Initial Investigation
Lee Harding (Dundalk IT) Reading Between the Lines: Archives and Transgender Music-Makers	Stan Erraught (University of Leeds) The New History of 'Come out ye Black and Tans'	David O'Shea (Trinity College Dublin) Bachelors and Doctors of Music: Music Degrees at the University of Dublin, 1612–1988
Joseph V. Nelson (University of Minnesota) 'You're my Mariah Carey': Music, Queer Subjectivity, and Vocal Intimacy in <i>Schitt's Creek</i>	Felix Morgenstern (University of Limerick) Class, Masculinities and Sideways Nostalgia: Encounters with Irish Traditional Music in Germany	Eleanor Jones-McCauley (Trinity College Dublin) 'Songs of Everlasting Joy': Moravian Music in Eighteenth-Century Dublin

16:00–16:30 Refreshment Break

16:30–18:30 Plenary Roundtable

zoom

Hearing Struggle: Musical Responses to Times of Crisis in the Czech Lands

Chair Martin Čurda (University of Ostrava)

Anja Bunzel (Institute of Art History, Czech Academy of Sciences)
Musical Sociability in Crisis? Salon Culture in 1840s and 1850s Prague

Jan Smaczny (Queen's University Belfast)
New Opera House—No Operas

Jiří Kopecký (Palacký University Olomouc)
Building Czech Cultural Life: The Artists' Society and the Shakespearean Festival of 1864

David Beveridge (Independent)
Husitská: Dvořák's Concert Overture Portraying the Struggles of Czechs for Religious Freedom and Against Foreign Invaders

Aleš Březina (Bohuslav Martinů Institute, Prague)
'So We Have a New Musical and Social Form: Opera-Crisis': The Transformation of Bohuslav Martinů's Music Theatre After 'Black Friday' (1929)

Tereza Havelková (Charles University Prague)
Yet Another National Revival? Czech Classics in Times of Crisis

Saturday, 29 May 2021

09:30–11:00 Session 4

Zoom Session A	Zoom Session B	Zoom Session C
4a Film Music Chair Simon Trezise (Trinity College Dublin)	4b Musical Ethnographies Chair Colin Quigley (University of Limerick)	4c Irish Art Music Chair Gareth Cox (Mary Immaculate College, Limerick)
Jonathan Rodgers (Trinity College Dublin) Bob Dylan's Auteurship	Kevin McNally (University of Limerick) From 'People Making Music' to 'Beings Making Sound': The Ecological Turn in Ethnomusicology	Hazel Farrell (Waterford IT) Eric Sweeney: The Last Haiku
Conor Power (Maynooth University) Gender Coding in Scores of John Williams	John Millar (University College Dublin) Assumed Identities: Country Music Politics	Axel Klein (Independent) Writing a History of Irish (Art) Music
John O'Flynn (Dublin City University) Max Steiner and Irish Themes: <i>The Informer</i> (1935)	Katie Young (Mary Immaculate College, Limerick) 'Making Things Interesting': Popular Music, Dance Circles, and the Mawlid in Northern Ghana	Maria McHale (TU Dublin) 'New and Old, Gaelic and Modern, Wholly Irish': Opera <i>as Gaeilge</i> in Fin-de-Siècle Ireland

11:00–11:30 Refreshment Break

11:30–13:00 Session 5

Zoom Session A	Zoom Session B	Zoom Session C
5a Music and Perception Chair Eamonn Bell (Trinity College Dublin)	5b Traditional Music: Identity and Place Chair Daithí Kearney (Dundalk IT)	5c Urban Spaces Chair Kayla Rush (Dublin City University)
Megan Rowlands (University of Liverpool) The Musical Space-Time Paradox, Deleuzian Deterritorialization and their Impact on Performance Practice	Verena Commins & Méabh Ní Fhuartháin (NUI Galway) Portraits of Authenticity: Irish Traditional Music and Recent Documentary Film	Michael Palmese (Maynooth University) Underground NYC: Music, Culture, and The East Village Other (1965–72)
Alastair White (Goldsmiths, University of London) Music of the Spheres: Quantum Computers and the End of Newtonian Realism	Anthony Cahill (University of Limerick) 'No Art With No Constraints': Examining the Discourse Around Traditional Irish Slow Airs in the Writings of Tomás Ó Canainn and Seán Ó Riada	Chelsey Zimmerman (University of Limerick) Dance Halls, Saloons, and Central Park: Irish Traditional Music Performance Spaces in Early 20 th Century New York City
Caoimhe Ní Riain (University of Limerick) The Death of the Composer: An Exploration of Prescriptive Notation and Interpretation within Classical Music	Ellie Níc Fhionnghaile (Dundalk IT) A Question of Gaeltacht Identity Through Music?—How the Donegal Gaeltacht is Presented Through the Musical Output of Women Musicians Mairéad Ní Mhaonaigh, Moya Brennan & Triona Ní Dhomhnaill	

13:00–14:00 Lunch Break

13:50 Performance

Rachel Croash and Aoife O'Sullivan
Giacomo Puccini, "O Mio Babbino Caro" from *Gianni Schicchi*
George Gershwin, "Summertime" from *Porgy and Bess*




14:00–14:30 Society for Musicology in Ireland: AGM




14:30–16:00 Session 6

Zoom Session A	Zoom Session B	Zoom Session C
6a Roundtable—<i>The Nine Lives Suite: Music of Protest, Self-Reflection, Action</i> Chair Janine Tiffe (Kent State University)	6b Intersections of Music and Politics Chair Aileen Dillane (University of Limerick)	6c English Identities Chair Fiona Palmer (Maynooth University)
Panelists Christopher Coles Julien 'Jul Big Green' Huntley Hannah Taddeo Samuel Blakeslee Janine Tiffe Theron Brown CLICK HERE for a Recording of <i>The Nine Lives Suite</i>	Sam Riley (Independent) Ways of Freedom: Late Soviet Experimentalism, <i>Stiob</i> , and the Politics of Indistinction	Anne Stanyon (Independent) Hiding in Plain Sight or Seeking the Lost Arthur Sullivan: Researching Biography
	Céleste Pagnello (University of Cambridge) The Hegelian Roots of Boris Asafyev's Theory of Intonation	Hugh Millington (Independent) Cyril Scott and the Influences of Occultism in Music: The Responsibility of Reviving Lost Works
	Ekaterina Pavlova (University of Cambridge) 'Auferstanden aus Ruinen': Cultural Heritage, Identity and Politics in the Post-war Rebirth of the Staatsoper Unter den Linden	Jennifer Oates (City University of New York) 'Ancient Oriental Philosophy': The Songs of the East (1896–98) and Granville Bantock (1868–1946)

16:00–16:30 Refreshment Break		
16:30–18:30 Session 7		
Zoom Session A	Zoom Session B	Zoom Session C
7a Femininity and Community Chair Ann-Marie Hanlon (Dundalk IT)	7b Instruments Chair Antonio Cascelli (Maynooth University)	7c Musical Modelling Chair Bryan A. Whitelaw (Queen's University Belfast)
Maren Bagge (HMTM Hannover) 'Dedicated to My Sisters at Home and Abroad': Approaches to the Irish Composer Alicia Adélaïde Needham via Her Dedications	Anika Babel (University College Dublin) Can It Fly?: A Miscellaneous History of the Piano	Bozhidar Chapkanov (City, University of London) Visualising Both Triads and Seventh Chords in the <i>Tonnetz</i> —An Attempt to Expand the Capacity for Graphical Representation of Neo-Riemannian Theory
Danielle Roman (New York University) Augusta Holmès's Radical Belonging: Mythos and Nation-Building, 1880–1903	Devanney Haruta (Wesleyan University) Decomposition, Ross Bolleter, and the Ruined Piano	Ryszard Lubieniecki (University of Wrocław) The Use of Diagrams in learning Mensural Music: The Case of Ligatures in the First Treatise from the ms. PL-WaN BOZ 61
Hannah Millington (Dublin City University) '1910': Ethel Smyth's Unsung Suffrage Song	Alessandro Restelli (Independent) A Company Tradition in the Age of Guitar Heroes: The Musical Instrument Collection of Mogar Music	Jordan Lenchitz (Florida State University) From 'Scientific' Musician to Musical Scientist: Galilei <i>Padre e Figlio</i> and Just Intonation
Orla Shannon (Dublin City University) New Music from Old Manuscripts: <i>Three Medieval Latin Lyrics</i> by Ina Boyle (1889–1967) [Lecture Recital]	Alan Guerreiro (TU Dublin) A New Edition of Joaquin Turina's <i>Homenaje a Tárrega</i> : A Historical Restoration of Its Flamenco Roots	Desirée Mayr (Federal University of Rio de Janeiro) Modelling European Nocturnes: Leopoldo Miguez's Op. 10
18:30–19:00 Refreshment Break		
19:00–21:00 IRC-Harrison Medal Award Plenary 		

Performance	Gavan Ring, Mia Cooper and Niall Kinsella John F. Larchet, "Padraic the Fiddler" from <i>John F. Larchet Remembered</i>	
Introduction	Professor Lorraine Byrne Bodley MRIA (Maynooth University) and Peter Brown (Director of the Irish Research Council)	
Keynote Lecture	Professor Michael Beckerman (New York University) "I Have Loved the Lands of Ireland," and Other Adventures in the Timeless Past(oral)	
Performance	Mia Cooper and Niall Kinsella John F. Larchet, "Lament" and "The New Potatoes & The Merry Blacksmith" from <i>John F. Larchet Remembered</i>	

Sunday, 30 May 2021		
09:30–11:00 Session 8		
Zoom Session A	Zoom Session B	Zoom Session C
8a Early 20th Century Experiences Chair Aidan Thomson (NUI Galway)	8b Traditional Music: Interpretation and Analysis Chair Méabh Ní Fhuartháin (NUI Galway)	8c 18th Century Performances Chair Michael Lee (Trinity College Dublin)
Jon Churchill (Duke University) 'The Symphony of the Front': Formal-Expressive Discontinuity in Ralph Vaughan Williams's <i>Pastoral Symphony</i>	Seán Doherty (Dublin City University) Melodic Structures in Irish Traditional Music	Hélène Crowley (University of Oxford) The Voice of Reason: The Role of Women in Enlightened Intermezzi
Kelvin H.F. Lee (KU Leuven) Between Centre and Periphery: Enescu's Formal Field	Lauren O'Neill (Ulster University) Harping with Words: Re-Imagining Structure and Form in Harp Accompaniments to the Recitation of Gaelic Bardic Poetry	Rachel Talbot (TU Dublin) Putting Ireland on the Operatic Map: From Smyrna to Dublin via the Opéra Comique
Siu Hei Lee (Independent) Composing the Carnival: Arnold Schoenberg's <i>Pierrot Lunaire</i> (1912)	Conor Arkins (University College Cork) Maestro—The Fiddle Music and Practices of Bobby Casey	Éamonn Galdubh (Dundalk IT) 'Gentleman Pipers': Social Background and Uilleann Piping 1750–1850
11:00–11:30 Refreshment Break		
11:30–12:00 SMI Presidents' Addresses 		
Addresses	Professor Lorraine Byrne Bodley MRIA (Maynooth University) and Dr John O'Flynn (Dublin City University)	

12:00–13:00 Session 9		
Zoom Session A	Zoom Session B	Zoom Session C
9a Traditional Music: Steps Chair Ian O'Connor (University of Limerick)	9b Movement and Theatre Chair Maria McHale (TU Dublin)	9c Women and Music in Ireland Chair Hannah Millington (Dublin City University)
Daithí Kearney (Dundalk IT) A Blackbird in Seville: Reworking Steps from the North Kerry Tradition	Giulia Piga (TU Dublin) An Investigation of the Danceability in the <i>Histoire du Tango</i> of Astor Piazzolla	Laura Watson (Maynooth University) Increasing the Presence of Women Composers in the Concert Hall: Reflections on Sounding the Feminists' Strategies, 2018–20
Samantha Jones (Harvard University) Embodying Musicality in Irish Step Dance Notation Practices	Jessica Sommer (Lawrence University) Tension in the Turn: Framing Tension and Release in Benjamin Britten's <i>The Turn of the Screw</i>	Damian Evans (Research Foundation for Music in Ireland) Women in Early Irish Jazz: Researching the Life of Saxophonist Zandra 'Baby' Mitchell (1903–1995)
13:00–14:00 Lunch Break		
14:00–15:30 Session 10		
Zoom Session A	Zoom Session B	Zoom Session C
10a Creative Processes Chair Sandra Joyce (University of Limerick)	10b Beethoven and Liszt Chair Katharina Uhde (Valparaiso University)	10c Musical Modernisms Chair Christopher Morris (Maynooth University)
Sarah Fons (University College Cork) 'One Song Was Sung': The Importance of Keeping Music-Making Communal in the Time of COVID	Nicolás Puyane (Maynooth University) Surface Matters: Exploring Liszt's Textural Revisions	Nicolò Palazzetti (University of Strasbourg) Béla Bartók in Italy: The Politics of Myth-Making
Claire Watts (University of Limerick) An Exploration of New Creative Processes and the Reshaping of Songwriting Practice	Bryan A. Whitelaw (Queen's University Belfast) <i>Die Seele des Mythos</i> : A Formal Restoration of Liszt's Weimar	Erin Kirk (California Baptist University) The Role of Radio in the Musical Career of George Gershwin
Kaylie Streit (University College Cork) Going to the Well for Water: Expression of Self Through the Creation of Contemporary Music Using Traditional Aesthetics	Julian Horton (Durham University) Form and Chromaticism in Beethoven's Seventh Symphony	Ciarán Crilly (University College Dublin) Insistent Savagery: The Mechanical Style in Music Between the Wars
15:30–16:00 Refreshment Break		
16:00–17:30 Session 11		
Zoom Session A	Zoom Session B	
11a 19th Century Music Chair Nicole Grimes (University of California, Irvine)	11b Musicology and Ethics Chair Damian Evans (Research Foundation for Music in Ireland)	
Vadim Rakochi (Lysemko Lviv National Music Academy) Timbral Alternations in Tchaikovsky's Violin Concerto as a Multifunctional System	Wolfgang Marx (University College Dublin) Musicology and the Moral Turn	
Apostolos Palios (National and Kapodistrian University of Athens) Tempo Analogies Among Movements and Within the Same Movement in Beethoven's Piano Sonatas [Lecture Recital]	Rachel McCarthy (Royal Holloway, University of London) Marxist Music Studies in the Neoliberal Academy	
Riccardo La Spina (University of California, Riverside) 'An Anxiousness to Appear Original': The Early Critical Reception of Rossini in Spain (1818–1819)	Karishmeh Felfeli-Crawford (University College Cork) The Musicology of 'Erasure'	
17:30 Conference Close		
Closing Remarks	Dr Simon Trezise (Trinity College Dublin) and Dr Michael Lee (Trinity College Dublin)	
Performance	The Trinitones Grace Kelly; New York, New York; Raglan Road; You Can Call Me Al	
		 

KEYNOTE

Professor Harry White MRIA

(University College Dublin)

Ireland and the Musical Work

Abstract

The first inkling of this address originated in the appearance of *Modern Ireland in 100 Artworks*, edited by Fintan O'Toole and published in Dublin by the Royal Irish Academy in 2016. Although this volume countenanced literature, painting and architecture, music was conspicuously absent from its comprehensions, as was film. These derogations were, for the most part, mildly protested, but they were scarcely an occasion for surprise. The exclusion of music from the purview of such publications almost amounts to a commonplace or orthodoxy, partly because the very concept of the musical work is eclipsed in Irish cultural history by a preoccupation with music as social practice or (more simply still) as entertainment.

This paper seeks to propose an alternative to that state of affairs. Its principal argument is that the conceptual prowess of the musical work as a fulcrum of Irish cultural history has been little explored, so that the sounding forms of Irish music remain axiomatically dependent upon narrative paradigms which either occlude their inherent presence and agencies of meaning, or absorb these sounding forms into a discourse that is divided against itself. By contrast, a narrative of Irish cultural history which privileges the musical work as a pervasive conceptual entity promises to reconcile the abiding conflict between 'music as social practice' and 'music as art' which inhibits the reception of music in Ireland to this day. To enlist and indeed to exemplify the musical work as an indispensable agent of Irish cultural discourse is thereby the primary objective of this address.

Biography

Harry White is Professor of Music at University College Dublin and a Fellow of the Royal Irish Academy of Music. From 2003–6 he was inaugural President of the Society for Musicology in Ireland, and served thereafter as a council member of the society until May 2021. He is perhaps best known as a cultural historian of music in Ireland, on which subject he has published three monographs. He was general editor (with Barra Boydell) of *The Encyclopaedia of Music in Ireland* (Dublin, 2013), and his most recent publications include *The Musical Discourse of Servitude* (Oxford and New York, 2020), *The Well-Tempered Festschrift* (Vienna, 2020) and *Music, Migration and European Culture* (Zagreb, 2020), the last of which he edited with Ivano Cavallini and Jolanta Guzy-Pasiak. He was elected to the Royal Irish Academy in 2006 and to the Academy of Europe in 2015. In 2018, he became the first Irish person to be elected a corresponding Fellow of the Croatian Academy of Sciences and Arts.



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Irish Traditional Music Archive
Taisce Cheol Dúchais Éireann

IRC-Harrison Medal

Professor Michael Beckerman

(Carroll and Milton Petrie Professor of Music & Collegiate Professor of Music, New York University)

"I Have Loved the Lands of Ireland," and Other Adventures in the Timeless Past(oral)

Abstract

This talk explores the way music references certain experiences around the idea of a nostalgic idyll. Looking at examples ranging from Seóirse Bodley's Symphony No. 2 to Bohuslav Martinů's *Opening of the Wells*, and from the soundtrack of Princess Mononoke to the song, "Cobweb of Dreams," I argue both for the legitimacy and power of this category of experience (often excluded from serious consideration), and for its origins in a complex 'cobweb' of nostalgia, purity and anxiety. As part of the inquiry, I also revisit issues around music's 'past tense', and locate it, at least in part, in a kind of plagal pastoral.

Biography

Michael Beckerman is Carroll and Milton Petrie Professor and Collegiate Professor of Music at New York University where he is also head of the Department of Music. His diverse areas of research include Czech and Eastern European music; Musical Form and Meaning; Film Music; Music of the Roma; Music and War; Music in the Concentration Camps; Jewish Music, and Music and Disability. He is author of *New Worlds of Dvořák, Janáček as Theorist*, has edited books on those composers and Bohuslav Martinů, and has just published, with Paul Boghossian, a volume on issues around classical music. He is the recipient of numerous honours, from the Janáček Medal of the Czech Ministry of Culture in 1988 to an Honorary Doctorate from Palacký University (Czech Republic) in 2014. He served as Distinguished Professor of History at Lancaster University and the Leonard Bernstein Scholar-in-Residence at the New York Philharmonic. He is currently working on a volume titled *The Doctrine of One*.



ABSTRACTS

Session 1a Schubert

Darragh Gilleece (Maynooth University)

An Investigation of Franz Schubert's Piano Works for Four Hands

Many musicians are familiar with Schubert's seminal Fantasy in F Minor and the popular Marches Militaires. However, in the popular imagination it is not widely known that Schubert is one of the main composers of piano duets. He composed extensively for this medium and this resulted in approximately 8 hours of musical material. He utilised an extremely wide range of genres and forms, ranging from sonatas and rondos, to polonaises and Deutscher. His engagement in piano duets began at the age of 13; in fact, his first known composition was a Fantasy for piano duet—somehow it seems fitting that one of his last ever works was also a Fantasy for four hands. His contribution to the medium included heightening the genre as a legitimate form of art music, and bestowing equality upon both players. Even as early as 1928, it was commented that Schubert's duets should receive more attention. Nearly a century later however, this quote still applies. This paper aims to explore the reasons behind the neglect of this genre, critiquing perceptions of the duet as technically limited and utilitarian in function.

Koichi Kato (Independent)

The Pathway to the 'Grand' Symphony: Schubert's Rotational Principle in the Construction of Sonata Form

Thematic rotational structure exhibits one of the most important compositional strategies in Schubert's construction of sonata form. Moreover, the 'rotational principle' is highly incorporated to the 'pathway' to his maturity. In terms of tracing the way the composer achieved the 'maturity', a significant degree of the high artistic, masterpiece quality, as is often pointed out, exemplified in the two string quartets (D. 804 and D. 810). Schubert, whose fame was already established as a composer of Lied as well as (to a lesser extent) that of the religious music, wanted to gain the same novelty as Beethoven. His desperate wish is to write a fine, excellent symphony, which would become the C-Major Symphony, D. 944, having attempted the one in B minor D. 759 dated in 1822, but eventually withdrawn to add another two movements. Fascinatingly, these two symphonies *do* share a number of stylistic and textural features, but most notably, the technique of the rotational principle—not only interlinking the apparently distinct characters of the two symphonies, but, put in a broader context, highlighting the way to strive for a masterpiece quality, and this paper argues the process of such a development of the classical 'two-part' sonata structure expanded, ultimately, into what is commonly called a 'three-key exposition'. With these in mind, this paper will examine the C-Major Symphony, to explore the rotational principle in Schubert's sonata form, with references to other works since 1820. The methodology of this paper adapts James Hepokoski's 'Sonata Theory' (up to 2020).

Peter Shannon (Maynooth University)

Mind Body Medicine, Psychoneuroimmunology and Schubert: An Inquiry into Illness and Compositional Style

Can the area of psychoneuroimmunology inform our approach to historical works?

Psychoneuroimmunology (PNI) is concerned with the bi-directional relationship between the psychological and the biological in the body. This bi-directional conversation points to a link between the immune system and the brain, the consequence of which is that our thoughts can affect our bodies (both positively and negatively), but also, that our bodies can affect our thoughts.

Severely ill with syphilis at the time of composition, musicologists have for decades opined as to why Schubert never returned to his Unfinished Symphony (D. 759). At almost double the length of his previous symphonies, might

Schubert's C Major symphony (D.944) have been made possible because it was written at a time while the composer was in remission from his disease?

Based on research in the area of Mind body medicine and PNI, this paper seeks to answer questions as to how, if at all, illness and mood may have played a role in Schubert's compositional style, and investigates how illness and healing is represented in music.

Session 1b Performance Practice

Adam Behan (University of Cambridge)

Decentring the Studio Recording in Histories of Performance Style

Since Robert Philip's (1992) pioneering study of classical performance style, musical recordings have been increasingly treated as cultural documents worthy of serious musicological consideration. Numerous historical studies of classical performance style in the twentieth century have since been undertaken, examining its evolution (Cook 2007, Leech-Wilkinson 2009a, Fabian 2015), its geographic/cultural specificity (Leech-Wilkinson 2009b), whether performers exhibit distinct performing styles (Bazzana 1997, Leech-Wilkinson 2010, Sarlo 2015, Zhou/Fabian 2019), and so on.

Such studies predominantly base their research on studio recordings and give relatively little attention to recorded live performances. This is quite significant given the complicated and distributed nature of musical creativity in the studio (Trezise 2009, Zagorski-Thomas 2014), where the possibilities for correction, curation and "perfection" are routinely exploited and capitalised upon. At their most precarious, some of these studies treat studio recordings as straightforward equivalents of performances from the concert hall.

This paper seeks to decentre the recording studio in histories of performance style—and to open up space for more sustained attention to live recordings—by analysing the performing style of the Russian pianist Maria Yudina (1899–1970). Close analysis of Yudina's live and studio recordings demonstrates how radically her performing style varied depending on the setting. I provide two examples: firstly, through her Schubert recordings and what I call her 'live romantic style', and secondly through her Bach recordings, exploring what I call her 'clarity' and 'growth' styles. I conclude by speculating on some of the prospects offered by historical approaches which embrace live and studio recordings.

Christopher Holman (University of Oxford)

Bach Performance Practice in the French Romantic Organ School: A Study of Two Early Welte Organ Roll Recordings

In the early twentieth century, the Welte Company in Germany commissioned organists from Europe and the United States to record performances of their compositions, transcriptions of orchestral works, and standard organ literature on paper rolls. Despite some technological limits, these rolls contain objective evidence about performance practice and aesthetics, including tempo, registration, and ornamentation practice. Unlike other early audio recordings which are prone to subjective analytical methods and deteriorate over time, these organ rolls can still reproduce performances today which sound almost exactly the same as over 100 years ago.

These resources are useful when considering performance practice in the works of Johann Sebastian Bach in the early twentieth century. This paper analyzes two rolls recorded by the eminent French organist Eugène Gigout in 1912: *O Mensch, bewein dein Sünde groß* (BWV 622), and portions of the *Toccata in F Major* (BWV 540). Both are in the collection of the Museum für Musikautomaten in Seewen, Switzerland, which has restored one of the few surviving Welte Philharmonie organs (originally on the HMHS Britannic), and has a disposition nearly identical to the recording instrument Gigout played. *O Mensch, bewein* especially gives insight into ornamentation practice. The *Toccata* is one of Welte's few surviving rolls which was never published, likely due to numerous errors by the performer, and gives insight into the editing process. After presenting the recording technology and playing portions of the recordings, I will introduce methods to analyze these rolls and discuss ways to apply the results in modern performance.

Hui Han Lui (Maynooth University)

Evolution of Body Movements: Piano Techniques and Playing Approaches in the Classical Period

Physical approaches in piano playing such as techniques and postures are elements that have changed over time and have also affected the music produced in some ways, one of them being the body movements. Just as 'Rome was not built in one day', the techniques, postures, musical gestures and body movements used in piano playing have developed and evolved from the 18th century to the present, and playing styles that are used today might be different from the 18th century.

As techniques and postures passed from master to student directly influenced the body movements and gestures of a performance in each period and could even have a further effect on the sound, treatises from the classical period were examined. The *Essay on the True Art of Playing Keyboard Instruments* by C.P.E. Bach and *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Pianoforte* by J.N. Hummel were studied and used to reconstruct the techniques and playing approaches such as seating positions and postures used in the Classical period.

In the proposed presentation, I will discuss mainly techniques from Classical period treatises and how they affect the movements and gestures of a pianist. Elements such as seating approaches and fingering that evolved along with playing technique will also be included in the presentation.

Session 1c Articulation and Rhetoric

Michael Lee (Trinity College Dublin)

'I Like Better Baptists Works': Cesare Morelli's Choice of Lully Transcriptions for Samuel Pepys

As music tutor to the noted English diarist and civil servant Samuel Pepys, Cesare Morelli prepared material for his employer to sing, including—at about the year 1680—transcriptions of airs from two operas by Jean-Baptiste Lully: *Cadmus et Hermione* and *Thésée*. Morelli describes his selection of Lullian material as a matter of musical taste, though it is interesting to note that the transcribed airs draw together a variety of dramatic situations and roles (both male and female). Taken together, these pieces may have offered opportunities not only for musical study and training but also for the study of rhetoric, gesture, declamatory style, and affect. This paper will assess this group of arrangements in these terms, and as an extension of Pepys's collecting practices, as well as exploring the possibility of viewing it as a self-sufficient compilation for domestic performance. Given the rise of anti-Catholic feeling in England at this time, which affected Morelli's own safety, the possible significance of this musical activity, as well as the broader presence of French-English cultural transfer, will also be considered.

Alexandra Siso (University of Colorado, Boulder)

Who Shall Dwell in Thy Tabernacle?: Musical messages of the Elizabethan Chapel Royal

In the early Elizabethan reign, composers of the Chapel Royal and Westminster Abbey created several Latin polyphonic settings of Psalm 14, *Domine quis habitabit in tabernaculo tuo*. These settings are one of the few examples of Elizabethan composers coming together to give voice to one unified message, one that was clearly understood by English Protestants and Catholics: "Who shall dwell in thy tabernacle?" In the 1560s and early 1570s, the tabernacle was more than a biblical reference in Tudor England. For courtiers, this sacred space was a structure that guided their life: the different chambers and their increasingly restricted access were a stark reminder of the physical and the social limitations of the Elizabethan court. While at a first glance the requirements listed in the polyphonic settings are a list of requirements for a good Christian, they were also a list of requirements for a good subject. Their performance in the Chapel Royal served as advice and a warning for its audiences: only the right behavior would be rewarded with entry to the Elizabethan tabernacle, the private chambers of the court, and ultimately to the monarch.

This paper brings a new approach to a group of pieces that have not been studied before in detail and offers a new context for them in the culture and society of the Elizabethan court.

Cathal Twomey (Maynooth University)

'The Crooked Straight, and the Rough Places Plain': Rhetorical Paralellism and Anthological Strategy in the Handelian Libretto

Most of the English texts set to music by George Frideric Handel are in metrical verse, long stretches of which rhyme. The exception is the anthem texts, and a small number of oratorio libretti (including *Messiah*); these comprise direct quotations from English versions of the Bible devoid of rhyme or metre. Traditionally, scholarship has viewed such texts as prose, but this paper argues that they are actually verse, organized by a feature that rarely sees systematic use in English: rhetorical parallelism.

Rhetorical parallelism refers to 'sameness between two or more stretches of text', a large-scale echo of form or meaning, and is the main organizational principle of biblical verse. When compiling libretti from biblical quotations, Handel's collaborators carefully selected extracts that formed a parallel scheme, either by lifting whole couplets and tercets intact or by combining originally unrelated lines in orders that made their content complementary. The results were complex and allusive quasi-anthologies, new poems made entirely from pieces of old ones, which fit together jigsaw-like in an unexpectedly coherent way.

This paper explores the stylistic impact of parallelism on Handel's vocal writing, an under-researched area in the already neglected field of Handelian word-setting. It argues for a practical, if not theoretical, sensitivity to parallelism on the part of the composer and his literary collaborators. And it sheds light on a seemingly tacit, perhaps even unconscious eighteenth-century conviction: that, metrical or not, only poetry could be set to music. Handel never set a word of English prose.

Session 2a Roundtable

Traditional Music in Community Life of Bengal: Current Perspective Beyond Borders

Shibli Chowdury (Islamic University, Kushtia)

Polygamy in *Bhawaiya*

This article foregrounds the picture of polygamy particularly prevalent among people in the northern part of Bangladesh and north-eastern part of India called 'the region of Bhawaiya'. It is a pretty longish written discourse that seeks to explore the true nature of the long-drawn practice of multi-marriage by men of the Bhawaiya region spread over years. The essay also tries to understand the possible causes and effects of polygamy and shows how this patriarchal social practice takes a heavy toll on the woman folk. The piece has been analyzed on the basis of primary and secondary sources and in the light of feminist perspective. The study, thus, indicates that this regional folk song called Bhawaiya, like other genres of literature, candidly portrays the sorrow state of the polygamous society in the said region.

Md Bakebillah (Jatiya Kabi Kazi Nazrul Islam University)

The *Muharram-Jaree*: A Study of Traditional Song of Bangladesh and Bengal (India)

The Muharram-Jaree is a traditional song of Bangladesh and Bengal of India, which is performed through music and dance. It is usually performed in the first Arabic month named Muharram. Family members of Prophet Mohammad have killed in Iraq this month. This Phenomenon created different performances and songs such as Muharram-Jaree. This musical performance has different types. This Paper will introduce the types of Muharram-Jaree and its historical aspect. This study will describe several performance styles that are ongoing. What are the social and religious aspects of the Muharram-Jaree? That will be explained in this article. To know these issues researcher will follow the observation method and interview process through fieldwork and use books and journals. This paper will create inspiration for further study to know a lot about Muharram-Jaree.

Mekhala Chattopadhyay (English and Foreign Languages University, Hyderabad)

'*Bidyash*' (foreign country) and its Performative Landscape in *Bhawaiya* and *Chatka* Songs of North Bengal

Bhawaiya and Chatka songs manifest as representative songs of the people of North Bengal primarily the Rajbongshi community that resides in these northern districts and different areas of Bangladesh. As popular 'folk' song genres,

these songs capture a whole range of emotions and articulate them as an amalgamation of the cultural expression of the Rajbongshi community. They emerge (or are rather done/acted out) from a specific cultural context and either thrives through or dissolves in the process of changing history. This very dynamism is also evident in the songs through the use of the cultural idioms of separation (bichhed), longing (biraha) and desire for the 'mahout bondhu' (the friend who is an elephant rider). Moving within the realms of the endless journeys of the mahout bondhu and the gariyal bhai (bullock cart driver) the notion of 'bidyash' (foreign country) or 'boideshi bondhu' (friend from a foreign place) attains a central position in these songs. This paper would engage with this concept of 'bidyash' as it plays out in the various Bhawaiya and Chatka songs of North Bengal, specifically of Coochbehar and Alipurduar. Through the analysis and interpretation of Bhawaiya and Chatka songs, the paper wishes to contextualize the performative aspect of 'bidyash' in the life of a Rajbongshi woman and the myriad ways in which the concept helps in exploring the poetic and philosophical dynamics between the home and the beyond.

Md Intaj Ali (Netaji Subhas Open University)

Music as Heritage: Folk Music Practices Among the Muslim Communities in Bengal

This paper explores the various folk music practices among the Muslim communities in Bengal which are practiced earlier and some of them are very rare cases in contemporary perspective. Despite the fact that numerous beliefs and practices are progressively losing their hang on the brains of educated and the so-called religious people, they keep on dominating hangover among the lives of most of the provincial and uneducated populace in the form of folklore tradition. It is better to use the term Muslim Lore. For this purpose, I will cite examples from the live performances from the Folk Islam in contrast to mainstream Islamic belief and norms. That is why I have used the term the 'other' form of religion in the very title itself. The dichotomy folk or little tradition/vernacular, versus mainstream/fundamentalist/non-folk or high tradition, has been a continuous debate among the scholars. Some of the Islamic scholars have turned down the concept of folklore of Muslims. On the other hand, some believe the concept of religion comes from the Oral and Vernacular culture. So there is no confusion at all in this regard as in general folk construe the culture of 'People'. I argue how these little traditions play an important role in developing composite culture and syncretic tradition of Bengal.

Session 2b Urban Scenes

David Procter (Leeds Beckett University)

Århus, in the Middle of Our Street—Reflections on Noise Music Culture in Denmark's Second City

Noise music is a sub-genre of the experimental music form, with its compositional ideas and attitude originating in the Futurist manifesto put forward over a century ago as *The Art of Noises* (Russolo, 1913). My own connection with noise music is as a performer, promoter, label owner and fan and my link with the city of Århus and its noise scene comes from a number of periods of participation and observer fieldwork over the past five years, using Novak's (2013) ideas of returning to the scene for consolidation work. This has formed part of my pre- and current PhD study into Scandinavian Noise Music Scene Ethnography and my own place within these scenes.

My presentation delivers my own reflections on the work of one particular self-organising group in Århus, namely *den jyske Harsh Noise Mafia* and my relationship with them both as a participant (as occasional member of the noise collective *Gravhund*) and observer. Of particular interest in my findings are the methods of DIY culture that are used by the collective—free or very low fee entrance shows, with no state funding; free meals for live show attenders from reclaimed "waste" food; emphases on collaborative performance and non-hierarchical structures and the use of non-traditional space around the city for public performance of noise music.

Ann-Marie Hanlon (Dundalk IT)

Clubbing Criminals: the Hirschfeld Centre (1979–1987)

Sarah Ahmed (2019) argues that for queer communities "the stories of the exhaustion of inhabiting worlds that do not accommodate us, the stories of the weary and the worn, the teary and the torn are the same stories as the stories of inventiveness, of creating something, of making something." Necessitated by the social, legal and political alienation of homosexuals within Irish society, queer club culture emerged in tandem with the Irish Gay Rights Movement (IGRM)

in the 1970s. The initial impetus for establishing queer club culture(s) in Ireland went much further than social and musical concerns, and it is not a coincidence that this culture is initially located in Dublin in Ireland's earliest gay community centres. Ireland's first dedicated queer club space was opened on St Patrick's Day 1979, as part of the newly established Hirschfeld Centre in Temple Bar. In keeping with the politicised name of the Centre (Magnus Hirschfeld was a gay Jewish German sexologist), its Friday and Saturday club nights were named Flickers, the Dutch for the homophobic pejorative 'faggot.' This provocative name betrays the political conviction in queer politics that underpinned the club's conception and its management. Through a combination of archival research and oral history gathered through interviews with DJs and gay rights activists, this research explores the importance of club nights in the Hirschfeld Centre, such as Flickers, in creating a community for lesbian, gay and transgender and non-conformist heterosexuals in Dublin from its conception in 1979 to its abrupt closure 1987.

Daragh Black Hynes (TU Dublin)

'The Past Inside the Present'—Backmasking and Self-Reference in the Music of Boards of Canada

This paper will examine the recurring use of backmasking and self-reference through sampling in Boards of Canada's music. The manner in which backmasking has influenced the duo's structural approach to their works, both on the micro and macro levels, will be discussed. With regards to the former aspect, the paper will discuss the content of individual instances of backmasked materials in the duo's works, with particular focus on recurring themes and psychological factors, while the latter aspect will be considered in terms of the duo's use of backmasking as a point of departure in terms of the structure both of individual tracks and an entire album. The paper will first examining the track *Happy Cycling* from the US Matador release of their 1998 LP *Music has the Right to Children* and how it appears to have served as a point of departure for many of the tracks on, and, arguably, the general aesthetic of their 2002 release *Geogaddi*, while the case of their 2013 LP release *Tomorrow's Harvest* will be discussed from the perspective of how the structure of an entire album was influenced by the duo's exploration of backmasking on *Geogaddi*. The paper will concurrently discuss the related phenomenon of self-reference and the theme of nostalgia in the duo's use of sampling, the content of which covers a broad spectrum of sources.

Session 2c Music and Space

Mariam Astrayan (National Academy of Sciences, Armenia)

The Spatialization in Giacinto Scelsi's Music

In the 1950s the composers intensified their research among others in the spatialization expressed with the instrumental and electro-acoustical means. The second wave of avant-guard composers create spatial effects not only by the changing of the musicians' or speakers' displacement, but they experimented also with creating illusions of sound's spatial placement and movement achieved without any movement of the sound source. This trend was developed noticeably by some avant-garde composer's like Xenakis and Ligeti, whose experiments with spatialization have been well-studied. Scelsi, their elder and a contemporary, anticipated such illusions in his music written in the style of 'una nota sola' and have remained somewhat set aside by them. He expressed spatiality in music through microscopic changes in timbre. Many researchers noticed that the spatial effects in his music are obtained with the support of timbre changes (Tristan Murail, Nicola Cisternino, Gabriele Garilli), but the existing connection between them and the illusion of space that his music evokes still remain not entirely clear. The purpose of the presented paper is to clarify this connection. The analysis is accomplished employing the spectral analysis of the performance techniques most often used by the composer. The results are interpreted from the point of view of the laws of psychoacoustics.

Federico Favali (Independent)

The Archetypes of Labyrinth in the Music of Ligeti During the Years 1967–68

The archetype of labyrinth has had a central role in the arts during the twentieth century. It has inspired writers, directors, painters and composers. Ligeti has been one of those. He has been inspired by the Argentine writer Jorge Luis Borges (one of his favoured writers) who developed a lot the archetype and the images of labyrinths in his works.

It could represent the life and the human condition. In fact, in one of his famous aphorisms, Borges stated: "There's no need to build a labyrinth when the entire universe is one."

This paper takes into consideration two works by Ligeti written during the years 1967–1969: *Lontano* (1967) for orchestra and *Ramifications* for string orchestra (1968–69). It is well known how a cultural environment can have a type of influence on the work of an artist. Following this conception, these pieces will be analysed according to a Borgesian eye. In other words, it will be investigated how the archetype of the labyrinth can be seen in the structure and in the conception of the pieces, and how the technique of micropolyphony can give a 'sonic representation' of a labyrinth itself. Moreover, it will be highlighted how it is not a merely transposition of the labyrinth in music; rather, how this brings to a new perception of musical time and harmony, as Ligeti himself explained.

Vassilis Chatzimakris (Bath Spa University)

Activity, Time, and Space in the Performance of Interfacial Scores

[Lecture Recital]

Interfacial scores are open scores composed and notated in ways that allow for alternative interpretations using substantially different media. The same score can stimulate alternative realisations that use media such as sound, movement, visuals and text. Therefore these scores represent an interface between different performing means.

Comparing and combining definitions and remarks of performance theorists such as Bauman and Caillois regarding the ontology of performance, the observation can be made that in order for an event to be perceived as performance, there have to be four basic features: (i) a circumscribed space, (ii) a circumscribed time, (iii) some kind of activity and (iv) a willingness of at least one person to perceive what is happening as performance.

Scores can be seen as facilitators of the willingness to perceive the activities they prescribe as performance. Since interfacial scores do not determine the specific means by which they should be performed, the information conveyed in such scores can only deal with space, time and activity, but without specifying the activity itself.

This lecture-recital will explore this ontology and examine different approaches that composers of interfacial scores have employed during the last 70 years to score time and space. This exploration includes a new composition series entitled *Activity Time Space* (2019–2021), in which I am investigating the different ways that people speak about time and space in everyday life and the strategies that can be employed to use these ways of speaking in the composition, scoring and performance of text-based interfacial scores.

Session 3a Music and Gender

Alice Masterson (University of York)

'Eyebrows That Just Won't Quit': PJ Harvey's Performance of Hyper-Femininity on *To Bring You My Love* as a Satirical Reaction to the Homosocial Nature of the British Rock Music Press in the 1990s

British musician PJ Harvey has challenged traditional notions of femininity throughout her career, perhaps most obviously through the ultraviolent and hypersexual material on her 1993 album *Rid of Me*. There is a body of literature that examines androgyny on this album, but less focus on her later works in terms of gender subversion. I argue that her third album is just as radical, but in a different way. By the release of *To Bring You My Love* (1995), Harvey had drastically altered her appearance. She adopted an extreme version of typical western ideas of femininity, or as Claire Marie Healy has put it, "a skin-tight pink catsuit, sky-high heels, and what would become her signature made-up face: blue eyeshadow, false eyelashes, red lips and eyebrows that just wouldn't quit." I will argue that this can be interpreted as a satirical reaction to the homosocial nature of the music industry and more specifically the rock music press in Britain at the time. Men dominated the rock music press in the 1990s and frequently wrote about women in ways that were demeaning, objectifying, and patronising. Drawing on ideas of gender and/as performance, I argue by taking the typical Western expectations of female appearance and taking them to their extremes, Harvey satirises them and subverts the idea of passive femininity by combining this image with dark, taboo topics in her songs.

Kayla Rush (Dublin City University)

Riot Grrls and Shredder Bros: Gendered Bodies and Popularity in Popular Music Education

Private rock schools have proliferated globally in recent years, and popular music education (PME) has rapidly developed into a vital and dynamic (sub-)discipline within music education. Proponents of PME offer it as an alternative to familiar modes of music education founded on the Western art music tradition; PME, it is argued, offers a more engaging alternative, taking as its starting point the music that is important and relevant to young learners. Within these arguments, however, what actually counts as 'popular' or 'relevant' music still remains somewhat under-theorized.

This paper contributes to this discussion by examining how notions of popularity are shaped by gender, and in particular by expectations of the gendered musician body. It takes as its case study a PME project at a private School of Rock in the United States, in which a mixed-gender group of students learned and performed songs associated with the riot grrrl musical moment. It examines the ways in which genre, social popularity, and gender intersected to cast riot grrrl as 'unpopular' music, and the embodied ways in which students and teachers performed the popular/unpopular divide, alongside and heavily overlapped with a male/female divide. This case study demonstrates the ways in which uncritical notions of 'popular' music in PME can serve to perpetuate problematic gender expectations and gender inequality within rock school spaces. It suggests that for PME to be more fully relevant to students' lives, teachers and instructors must take a more active role in teaching unpopular popular music.

Lee Harding (Dundalk IT)

Reading Between the Lines: Archives and Transgender Music-Makers

In the more recent social, cultural and popular music history of Ireland, we have seen our country develop into a more accepting place for the LGBTQ+ community. However, a story led by LGB people in this history has left the narratives of some other identities completely lost to history, particularly the T in LGBTQ+. With this in mind, how exactly have transgender people, transgender music-makers and transgender music consumption been documented in Irish history, what work has been done to document these topics, and what can be done to remedy reading between the lines? The introduction of this topic will first, investigate an international context with musicians such as Billy Tipton, Willmer Broadnax, and Big Freedia in order to display the lack of similar visibility of transgender music-makers in Ireland's history. This paper will then directly look into the archives available to Irish researchers, alongside some important archivists responsible for the archives, investigating the strengths and weaknesses in historical content in general for transgender people. Following this, the archives will be examined for documentation of transgender people, transgender music-making and transgender music consumption in Ireland. This will lead to an overall assessment of the transgender narrative in Irish and Irish popular music history, alongside the objectives that must be taken to remedy the lack of transgender music-making and consumption history in Ireland.

Joseph V. Nelson (University of Minnesota)

'You're my Mariah Carey': Music, Queer Subjectivity, and Vocal Intimacy in Schitt's Creek

The Canadian television series *Schitt's Creek* garnered widespread acclaim for the quality of its writing and its vision of queer inclusivity. From Season 4 on, David (Dan Levy) and Patrick (Noah Reid) grew increasingly central to the series and its popularity. This paper examines several scenes where music creates a sense of intimacy and in which Patrick's voice signals vulnerability and affection. His vocal intimacy projects a sonic immediacy and a sense of intimate space in his performance of "The Best" during the episode "Open Mic" contrast with his extroverted and queer performance of the MC in Cabaret later in the series, an homage to Alan Cummings.

Noah Reid's choice of a softer timbre and a folksy style for his rendition of "The Best" and his sung wedding vows reproduce his vocal quality during scenes of intimate dialogue. That vulnerability aligns with Reid's public statements about masculinity includes being vulnerable. His choice of an intimate voice and its implications for his character's masculinity also exemplify Ian Biddle's use of Stuart Hall's term the *new male* to describe male singer/songwriters from the early 1990s and 2000s. However, because he uses this vocal expressivity in constructing the character of Patrick, Reid avoids what Stan Hawkins refers to as *gender tourism*. Instead, he uses music and his voice to help bring to life a vision of a queer-inclusive future by portraying an emotionally literate and joyful queer man who embraces a spectrum of queer subjectivities.

Session 3b Traditional Music: Performance and Perception

Jessica Cawley (University College Cork)

A Response to *Trad Nation*: Examining the Implications for the Teaching, Transmission, and Promotion of Irish Traditional Music

This paper begins by highlighting some key themes within Tes Slominski's ethnography *Trad Nation: Gender, Sexuality and Race in Irish Traditional Music* (2020). While the monograph has a strong focus and historical rooting in the late 19th and early 20th centuries, it also raises significant questions about how Irish traditional music is taught, transmitted, and promoted in the 21st century. Slominski demonstrates how and why certain traditional musicians throughout history have been revered while others muted; the reason invariably revolves around how closely their narrative fits accepted notions of Irishness.

Drawing upon Slominski's as well as my own research (Cawley 2021), I argue that without deep introspection and further work to support marginalized groups, "today's traditional music establishment risks repeating history" (Slominski 2020: 96). The first step in making Irish traditional music more inclusive is to explore *how much* and *which parts* of the tradition remains exclusive. *Trad Nation* details how this exclusivity is linked to ideals of Irish nationalism, and how such notions shaped our beliefs about which types of people can become (and live authentically as) traditional musicians.

This paper concludes by offering some suggestions to educators and institutions that teach and promote Irish traditional music. The discussion also raises questions about who traditional music is for, and more importantly, who gets to answer that question on behalf of 'the tradition'.

Aileen Dillane (University of Limerick)

Black Irish Artists in the Festive Culture of Irish Traditional Music: Temple Bar TradFest as a Case Study

There was a considerable shift towards representing more Black Irish artists on TV, radio and various streaming platforms in Ireland in 2020-21. This was in part due to the growing awareness of both the Black Lives Matters movement and critically engaged artistic outputs of Black intellectuals and creatives in Ireland. This paper focuses on the inclusion of Black Irish performers in one particular Irish music festival, *Temple Bar Tradfest*, which takes place in Dublin each January. I outline how, with support from Irish tourism and governmental bodies in Ireland and the USA, *Tradfest* recalibrated its musical offerings in 2021 to accommodate a greater range of genres and performers. This was evidenced in its online artist roster and TV programme, *Ireland in Music*. That such programming might be understood as reflecting a commitment to structural changes, in order to promote greater diversity, is briefly explored in the context of the festival's history and mission. This in part requires an understanding of Irish Traditional Music's historical entanglement with Irish national and nativist identity. More recent 'soft diplomacy' work by the Irish Dept of Foreign Affairs in the USA, in accommodating different narratives of what constitutes 'Irishness', proves to be a critical and complex intervention, especially in light of connections between *Temple Bar Tradfest* and other US-based Irish music festivals. The paper draws upon fieldwork, interviews with festival organisers, programmers, presenters, artists, and a year's observation through the *FestiVersities* research lens. Ultimately, the labour of Black Irish artists in *Tradfest* is critically appraised.

Stan Erraught (University of Leeds)

The New History of 'Come out ye Black and Tans'

In January 2020, a 1972 recording by the Wolfe Tones of "Come Out Ye Black and Tans", a song written by Dominic Behan in the 1950s, topped the iTunes chart in both the UK and Ireland and troubled the singles chart in both Ireland and Scotland. The cause of this sudden return to the public eye was the decision by the then Irish government to host a commemoration for the Royal Irish Constabulary, a force that was during the war of independence augmented by the 'Tans', a military support unit charged with defeating the IRA by any means necessary.

There was widespread unease at this, and the event was eventually cancelled. In a general election the following month, the main government party, Fine Gael, lost heavily and, while this cannot be laid entirely at the door of the Wolfe Tones, the song's re-emergence was frequently mentioned through the campaign, the big winners in the election being Sinn Fein, a party with whom the band have strong links.

Millar (2020) has investigated the meaning and currency of the Rebel Song tradition within the relatively closed world of west Belfast: I would like to ask what it means that one of the exemplars of that tradition can re-appear after a generation of occlusion and exclusion from the mainstream of Irish musical and political life with a dated-sounding recording of an even older song, thanks to that most modern of politico-cultural gestures, the semi-ironic internet meme.

Felix Morgenstern (University of Limerick)

Class, Masculinities and Sideways Nostalgia: Encounters with Irish Traditional Music in Germany

This ethnomusicological paper examines manifestations and imaginaries of Irish traditional music-making in Germany, where mostly non-Irish practitioners without diasporic ties to Ireland engage in the practice of this folk music. Drawing upon my extensive doctoral fieldwork in Germany, I illustrate how power dynamics of class privilege, economic and 'symbolic' capital (Bourdieu 1984), and the socially sustained practice of hegemonic masculinity (Connell 2005) enable male key agents of the contemporary German Irish traditional music community to install and patrol gatekeeping mechanisms of inclusivity at music sessions and workshops. However, it is also proposed that such instances of anxious control within a musical scene dominated by white, male, middle-class practitioners unfold as part of a larger cultural anxiety, still tied to the traumatic misuses of German folk music for extreme nationalist and racist propaganda purposes during the Nazi era (1933–45). Firstly, I claim that a 'sideways-nostalgic' (Boym 2001) gaze has accomplished the transferral and sublimation of 'culturally intimate' (Herzfeld 1997) sentiments of German patriotism onto an attractive European musical sibling tradition. Secondly, I contend that crucial distinctions between historical registers of German and Irish musical exceptionalism (White 1998; Applegate 2017)—one expansive-imperial and the other anti-colonial—are key in terms of comprehending the alignment of former German post-war artists with Irish folk songs of rebellion against an oppressive ruler. Ultimately, such critical inquiry recalls the remarkable capacity of music to sound nationalism's polyphonic trajectories (Bohlman 2004), at a time when the rise of enclosing fascist regimes appears imminent globally.

Session 3c Dublin

Helen Doyle (TU Dublin)

'A Refining and Delightful Art': An Exploration of the Practice of Choral Singing by Commercial and Trades' Choirs at Dublin's Feis Ceoil

In 1901, the Feis Ceoil reported formation of sixteen choral societies and over 1,000 employees in Dublin learning to read music in direct response to the work of the Sub-Committee for Commercial Choirs. Significantly, this rapid growth in engagement with the Association was achieved within a period of just three months and within a social class thus far completely unconnected with the Feis Ceoil. During one deputation, 200 employees heard how the 'refining and delightful art ... [of choral singing] ... was one of the most enjoyable forms of recreation and of self-improvement' which required no previous experience. The scheme was extended and participation by commercial and trades' choirs was a vibrant aspect of Feis Ceoil choral activity throughout the 1900s.

By 1910, however, fewer entries by commercial choirs required a reorganised syllabus and the Executive's fear that just a handful of firms would continue to compete was proven. The Independent Choral Society was one such choir. Their 1929 performance marked a quarter century of engagement, but such longevity was uncommon. Festivals in Belfast and Londonderry maintained higher levels of interest by commercial choirs in the intervening decades and, although attempts in 1930 were unsuccessful, the Feis Ceoil reinstated commercial choir competitions in 1939. This paper endeavours to explore the role played by the Feis Ceoil in creating an environment for music in Ireland and the notion of music education for all through its commercial choir competitions.

Kerry Houston (TU Dublin)

'Guinness is Good for You': The Archives of the Guinness Choir—An Initial Investigation

The prominent brewing family, Guinness, has made very significant contributions to the life of Dublin through many philanthropic avenues. One of these was a magnificent restoration of Saint Patrick's Cathedral in the first half of the 1860s. The roof which was put on the building at that time has lasted 150 years and is in the process of being replaced

just now. Victor Leeson, a young member of the management staff of the Guinness Brewery, founded Saint James's Gate Musical Society (afterwards to become the Guinness Choir). The society presented its first performance when the Rupert Guinness Hall was opened in May 1951. As it approaches its 70th anniversary the choir has only had three musical directors—Victor Leeson (1951–84), John Dexter (1984–91) and David Milne (1991–present).

The choir archives have been transferred to the Research Foundation for Music in Ireland (musicresearch.ie). These archives are rich in detail relating to the choir's activities since its foundation and participation in important events such as the premiere of Gerard Victory's monumental work *Ultima Rerum* in 1984 and the Irish premiere of John Adams' *Harmonium* in 2001. These meticulous records include comprehensive correspondence relating to the planning of programmes, contracts for the conductors, orchestral musicians and vocal soloists.

This paper will present an initial assessment of the archives which shed light on the work of the choir in the wider context of choral music in Ireland

David O'Shea (Trinity College Dublin)

Bachelors and Doctors of Music: Music Degrees at the University of Dublin, 1612–1988

The University of Dublin and its sole constituent college, Trinity College, has awarded degrees in music for a little over four centuries. Before the introduction of a Bachelor of Arts degree in music in the early 1970s, only two music degrees were awarded: Bachelor of Music, and Doctor of Music. These were 'external' degrees, and could be awarded to candidates that had not matriculated at the University.

From 1612 (when the first degree was awarded) until around 1847, the MusB and MusD degrees were usually conferred without any formal examination. Reforms introduced by subsequent Professors of Music created much more rigorous requirements, and by the early twentieth century these degrees were highly regarded as a standard for professional musicians in Ireland and Britain.

After the appointment of Brian Boydell as Professor of Music in the 1960s, the delivery of music teaching at Trinity College became more formal, and this change led to the creation of the present BA in Music. The BA essentially superseded the MusB, which was last awarded in 1988. The MusD is no longer available by examination, but it still awarded for publications or as an honorary degree.

This paper will survey the evolution of these degrees, their requirements and content, and their status within the University and the musical profession, and will consider how these historical models could inform modern educational practice.

Eleanor Jones-McCauley (Trinity College Dublin)

'Songs of Everlasting Joy': Moravian Music in Eighteenth-Century Dublin

In the year 1746, the charismatic Moravian preacher John Cennick arrived in Dublin and instantly began to draw crowds at his meeting house in Skinner's Row. His evangelical message proved extremely popular, and by the time he left the city a year later he had amassed a committed band of followers. After being ousted from the Skinner's Row premises by John Wesley, Dublin's new Moravian community set themselves up in a building just off Kevin Street, which would remain the centre of Moravian worship in the city for the next two hundred years.

Despite the central place of music in Moravian spiritual culture, very little is known about the musical traditions of Dublin's eighteenth-century Moravians. Although a collection of Cennick's hymns was published in Dublin in 1752, it is without either printed tunes or tune indications, and hence leaves many questions unanswered. Did Cennick teach new tunes to his fledgling congregation, or could the people who attended his services have adapted tunes they already knew from their parish churches for use with this new material? Was the hymn-singing accompanied by an organ? Given that Moravian communities in America were well-known for their enthusiastic use of musical instruments, and in particular large brass ensembles, could Dublin's Moravians have enjoyed a similar variety of musical accompaniments to their services? This paper will detail my attempts to answer these questions and to reconstruct this elusive musical tradition.

Plenary Roundtable

Hearing Struggle: Musical Responses to Times of Crisis in the Czech Lands

At the beginning of his talk 'Czech Music and Infectious Disease' (22 May 2020), Michael Beckerman noted that the first violin's high E in the finale of Bedřich Smetana's autobiographical string quartet no. 1 (*Z mého života*, From My Life) reflected the composer's suffering from tinnitus, one of many symptoms he experienced from 1874 onwards. While, in this instance, disease is audible directly rather than metaphorically, Beckerman asks whether 'there are other ways in which we can hear [...] disease'. He then discusses a number of examples where disease, mourning, and suffering are depicted more subtly through music and its context. Inspired by Beckerman's analysis of different ways in which we hear struggle in music, and by his work on Czech music more generally, this panel is devoted to musical responses to times of crises in the Czech lands during the nineteenth and twentieth centuries.

Music and musical culture respond to crisis on many levels, for instance through the words set in vocal music and through compositional aesthetics and styles; through programming and review practices; and through different forms of music-cultural participation. Focusing on a wide range of crises, the papers presented as part of this panel demonstrate how musical-cultural phenomena are often linked closely with other cultural, political, economic, and social issues surrounding them, thus offering insights into both musical history and cultural developments more generally. Czech crises covered here include, in chronological order: the decline of the aristocratic salon, the formation of a bourgeois salonesque culture in 1840s and 1850s Prague and its impact on the Czech national revival (Anja Bunzel); the difficulties of artists' associations in establishing an organised musical scene pursuing a collective goal (Jiří Kopecký); the lack of Czech-language repertoire after the opening of the Prague Provincial Theatre (1862) (Jan Smaczny); the Hussite Wars as depicted by Antonín Dvořák (David Beveridge); Bohuslav Martinů's music-aesthetic and infrastructural reactions to the world economic crisis in 1929 (Aleš Březina); and the politicised revival of Smetana's operas during World War II, the Warsaw Pact invasion (1968), and the period of 'normalization' in the 1970s and 1980s (Tereza Havelková).

While the panel's contributions differ in methodology and thematic scope, some themes surface throughout all papers, most notably questions of cultural identity, re-occurrences of historical idioms in later centuries, and intersections between national and international per-and-receptions of so-called *Czechness*, themes, which can also be traced in slightly different forms in other European cultural spaces of the time. It is the aim of this panel to examine these and other themes more holistically over the 100-year span embraced collectively by the individual contributions, and the panellists welcome a wider dialogue with regard to similar (or different) kinds of struggle heard in the musical cultures fostered in other countries, places, and/or spaces during the discussion at the end of the panel.

Anja Bunzel (Institute of Art History, Czech Academy of Sciences)

Musical Sociability in Crisis? Salon Culture in 1840s and 1850s Prague

The musical salon has often been associated by musicologists with aristocratic life in the eighteenth and early nineteenth centuries. However, salon scholars, more recently, have argued for a more fluid approach to salon culture, which includes in its considerations semi-private gatherings in middle-class homes. Despite these changes in defining the nineteenth-century salon, it is true that after the Vienna Congress, semi-private music-making saw significant changes with regard to agency, audiences, and styles. Middle-class homes opened their doors to regular semi-private social gatherings, thus slowly adopting aristocratic habits, though in a modified way and with different purposes. The socio-political consequences of this development are widely known; the impact of semi-private music-making on the Czech national revival, however, has not been researched at depth so far. Using the example of Countess Elise von Schlik and František Palacký, this paper offers some preliminary insights into the extent to which non-public music-making had an impact on the socio-cultural changes in 1840s and 1850s Prague.

Jan Smaczny (Queen's University Belfast)

New Opera House—No Operas

On 18 November 1862 the small, but rather beautiful, Royal Provincial Czech Theatre, opened its doors to an expectant public. The first performance was of Vítězslav Hálek's tragedy *Král Vakušín*, based on the story of the fourteenth-century Serbian king with its clear theme of national independence. The theatre's operatic debut took place two nights later with a work, admittedly with overtones of peril in dangerous times, by Cherubini, *Les deux journées*, its title translated

into Czech as *Vodář*, the *Water Carrier*. Given that discussions about the building of a theatre for operas and plays exclusively in Czech had been going on for some fourteen years with substantive discussions about the nature of the building dating back ten, the glaringly obvious question as to what exactly Czech composers and librettists had been up to in the run up to its opening has to be raised. In many ways the opening of the Provisional Theatre represented a clear crisis in Czech music: where was the repertoire? This paper offers a mosaic of thoughts on the ways in which this cultural crisis was addressed.

Jiří Kopecký (Palacký University Olomouc)

Building Czech Cultural Life: The Artists' Society and the Shakespearean Festival of 1864

The Artistic Society (Umělecká beseda) fundamentally influenced the artistic life in the Czech lands during 1860s. Bringing together writers, artists and musicians, the Society directed the individual outputs towards a collective goal in a systematic way. Despite such pathbreaking events as the Shakespearean festival (1864) and the performance of Liszt's oratorio *Saint Elizabeth*, the Society's music branch was criticised for its passivity. It was not until the early 1870s that the Society generated more positive responses, which was due to the work of Otakar Hostinský, Zdeněk Fibich and later by Antonín Dvořák. In this paper, I discuss the links between 1860s Czech musical life and the Artists' Society, thus re-evaluating the significance of the Society on musical culture.

David Beveridge (Independent)

Husitská: Dvořák's Concert Overture Portraying the Struggles of Czechs for Religious Freedom and Against Foreign Invaders

The importance of Czech patriotism for Dvořák and of the 'Czech element' in his music has always been exaggerated. In reality he was just as cosmopolitan a composer as any other during his era. Nevertheless a patriot he was, and when he did compose a patriotic work he always infused it with deep conviction. In 1883 František Šubert asked him to write an overture to a trilogy of plays he envisioned based on the story of the Czech religious reformer Jan Hus, burnt at the stake as a heretic in 1415, and the subsequent armed battles between his followers and representatives of the Catholic Church, after which the Pope granted the Czechs the right to practice their religion according to Hus's teachings. Šubert never got beyond the first act in writing his trilogy, but Dvořák's overture took a firm place in international concert repertoire. It employs two traditional Czech religious songs from the Middle Ages: a plainchant appealing to St. Wenceslas, patron saint of the Czechs, and the Hussite battle hymn 'Ye Warriors of God'. Throughout the overture these two melodies intermingle, the battle hymn coming in waves of ever-greater terror in the middle section but in the end ushering in great rejoicing at the victory.

Aleš Březina (Bohuslav Martinů Institute, Prague)

'So We Have a New Musical and Social Form: Opera-Crisis': The Transformation of Bohuslav Martinů's Music Theatre After 'Black Friday' (1929)

This paper looks at Bohuslav Martinů's musical responses to the world economic crisis in October 1929, which had a significant impact on Martinů's aesthetics and his career as a composer. From 1925 to 1929, Martinů composed five ballets and four operas. At that time, he was already fully acclimatized to the creative environment of the Parisian avant-garde scene. His correspondence reveals that he sought to see his stage works performed internationally by the most famous ensembles and conductors. For a surprisingly long time Martinů did not reflect in his work the Wall Street Crash in October 1929. The first stage work of his to show a fundamental change of themes and musical style is the cantata *Legenda o svaté Dorotě* (Legend of St. Dorothy, 1931). Instead of French texts, which featured richly in his previous works, Martinů began to set Czech lyrics and focused almost exclusively on Czech theatres. He simplified his means of expression, abandoned the aggressiveness of the previous period and, in his own words, began to strive for "folk theatre." Such a radical change in style, genre, and performance spaces raises questions whose answers have remained unsatisfactory to date. To what extent was Martinů's change in style a response to the global economic crisis and the composer's difficult financial situation? Did Martinů prefer a constructive approach in times of economic crisis as opposed to the deliberately destructive DADA originating in times of economic prosperity? Or is the composer's sudden inclination towards 'folk theatre' a logical reaction within the socio-political context of the 1930s?

Tereza Havelková (Charles University Prague)

Yet Another National Revival? Czech Classics in Times of Crisis

The operas of Bedřich Smetana and his contemporaries are mainly associated with the Czech national revival in the second half of the nineteenth century. The role of Smetana's legacy in shaping the Czech musical life and fostering national identity during the First Czechoslovak Republic (1918-1938) is also relatively well researched. But while there is a general understanding of the utilization of Smetana to promote a nationalist idea of socialist realism after the Communist coup of 1948, less is known about the (mis)uses of the Czech classics after the Warsaw Pact invasion of 1968. In this paper, I will concentrate on the recourse to the classics, and Smetana's operas in particular, in two significant times of crisis, the Nazi occupation during WWII and the Soviet occupation after 1968. In both these cases, the classics were mobilized as a means of resistance. This approach, however, was criticized by intellectuals such as Václav Havel, who spoke of "yet another national revival" and questioned its political productivity. Moreover, as I will argue, these moments of crisis helped solidify a particular interpretation of the classics, with a specific set of motives and themes, which was then naturalized and politically exploited during the period of 'normalization' in the 1970s and 80s.

Session 4a Film Music

Jonathan Rodgers (Trinity College Dublin)

Bob Dylan's Auteurship

This paper considers the applicability of auteur theory to Bob Dylan, both as a filmmaker and recording artist. I consider the overlapping characteristics of his recorded and filmed output from his earliest projects in the 60s up to the present day. In doing so, I explore the possibilities of dialogue between auteurship in the recording studio and auteurship behind the camera.

The body of work under discussion includes Dylan's filmmaking projects (1967's *Dont Look Back* [sic], 1972's *Eat the Document*, 1978's *Renaldo and Clara*, and 2003's *Masked and Anonymous*), in addition to songs drawn from across the expanse of his career (1962–). To this, I add films affiliated with Dylan that tap into a 'house style', namely 2007's *I'm Not There* and 2019's *Rolling Thunder Revue*. I approach these texts from two adjacent perspectives: that of film-centric auteur theory, and its less-theorised popular music derivative.

I discuss auteurist markers such as narrative structure, song form, cinematography, scoring decisions, repertoire, phonomusicological attributes, verbal and musical lexicon, recurring themes and motifs, intertextual connections, allusive touchstones, tone and mood, performance (broadly defined), and the principle of 'independence'. I contend that a hybridised auteurism is a viable strategy in analysing Dylan's multi-media artistry. While a diverse range of collaborators—such as engineers, producers, directors, and band members—exert influence, they nonetheless mesh with and behave in response to a reasonably stable artistic persona that wields soft and hard power throughout pre-, mid-, and post-production, both in music and film.

Conor Power (Maynooth University)

Gender Coding in Scores of John Williams

Film scores frequently rely on coded idioms to convey meaning: orchestral scores written in a neoromantic style perpetuate certain musical conventions, often to the point where they can be considered tropes. Such is the extent of this continuous intertextual loop that musical codes have developed an almost inevitable connection to certain film characters and contexts. The bright brass fanfare or march represents a stereotypically masculine heroism while the lyrical string theme signifies romance and femininity (often treated as one and the same). So indebted are these codes to European art music that the gendering of those nineteenth-century styles has become the sound of a film industry which equally struggles to move away from traditional gendered associations.

This paper investigates the persistent musical links between brass-signified heroism and masculinity in the popular scores of John Williams. Williams's collaborators frequently drew upon the classical film tradition, resulting in, as Neil Lerner writes, sounds and images returning "us to a time of unproblematic masculine dominance." (Lerner, 2004). By examining romantic heroism as inherited from the symphonic poem and mediated by the scores of classical

Hollywood, I will show how William's iconic scores of the late seventies/early eighties remain indebted to a sound rooted in sexual difference.

John O'Flynn (Dublin City University)

Max Steiner and Irish Themes: *The Informer* (1935)

One of the most prominent composers during Hollywood's golden era, Austrian-born Max Steiner (1888–1971) was also one of the first to score for Irish-themed film. This initially came about through collaboration with Irish-American director John Ford for an adaptation of Liam O'Flaherty's *The Informer* in 1935, and for which Steiner received the first Oscar awarded for an original score. He was later composer and arranger for *My Wild Irish Rose* (Butler 1947), a film based on the life of Irish-American tenor Chauncey Olcott. In between those releases Steiner scored for one of the most acclaimed classical Hollywood films, *Gone with the Wind* (Fleming 1939). Amidst its predominantly American sound world of the mid-19th century Civil War, the film also communicated sonic Irish associations.

This paper is informed by an examination of materials at the Max Steiner Collection¹ held at the library of Brigham Young University, Utah. It begins with an overview of Steiner's Irish-themed oeuvre, considering the extent to which his prior involvement in operetta, revues and musicals in London (1907–1911) and Broadway (1914–1929) brought him in contact with stock Irish repertoire. It then examines his music for *The Informer*. Building on prior studies by Kathryn Kalinak and David Neumeyer, the paper presents an original analysis of Steiner's arrangements and motivic development of pre-existing tunes. These are discussed in light of the perceived Irishness of Ford's adaptation.

Session 4b Musical Ethnographies

Kevin McNally (University of Limerick)

From 'People Making Music' to 'Beings Making Sound': The Ecological Turn in Ethnomusicology

Jeff Todd Titon's definition of ethnomusicology as the study of "people making music" (2008) is influential but Titon himself has recently moved towards studying "beings making sound", or ecomusicology (Titon, 2020). The emergence of ecomusicology is a sign of the urgency within the academic community to react the climate crisis, however, some caution is needed. Ana-Maria Ochoa Gautier's (2016) critique of ecomusicology is a valid intervention, suggesting a reevaluation of our concept of nature to incorporate contemporary ecological philosophy on the one hand, and nonwestern indigenous ontologies on the other. Drawing mainly on the philosopher Timothy Morton's (2009) concept of 'ecology without nature' I want to show how ecological thinking troubles the distinction between nature and culture while contributing to the ongoing decolonization of academia. I will also show how this thinking informs my practice of applied ethnomusicology, as I wrestle with the creative and existential challenges Covid-19 lockdowns present to community music.

John Millar (University College Dublin)

Assumed Identities: Country Music Politics

In ethnomusicology, as well as in wider cultural conversations, there has long been a fascination with 'mapping', whether that might be in the literal sense as a means of understanding a social or musical landscape, or as a euphemism for how explicating schema can be overlaid onto social realities. In this paper I explore how this impulse masks realities. This paper will examine first how a particular conservative political identity has come to be so closely associated with American country music. By exploring the historical development of that identity I will show how the ultimate outcome was at the same time both unexpected and inevitable. By showing how various strands of American social and cultural history were subsumed into larger political projects, I will show how those strands were recontextualised and repurposed. I will then explore how oppositional political identities have been a constant in the genre's history even as the assumed dominant political narrative became an entrenched assumption. The recent history of country music mainstreams and undergrounds has been one in which this tension has become foregrounded in ways that are reflective of both its contingent historical construction and contemporary pressures and challenges to dominate cultural narratives.

Katie Young (Mary Immaculate College, Limerick)

'Making Things Interesting': Popular Music, Dance Circles, and the Mawlid in Northern Ghana

Every year during the third month of the Islamic calendar, Tijani Sufi Muslims across West Africa participate in the *mawlid*, the celebration of the birth of the Prophet Muhammad. While the *mawlid* takes many forms, this presentation explores the *mawlid* in Northern Ghana's Islamic school system, drawing on ethnographic research conducted during nightly practices in 2016, 2017, and 2019. Along with learning Arabic language praises and memorizing stories of the Prophet's life during nightly practices, Tijani Islamic school students integrate extra-Islamic popular music, dance, and fashion at practice. Such inclusions are increasingly controversial, as following the arrival of a new Salafi conservative branch of Islam in Tamale in the 1960s, Tamale's growing Salafi community has actively condemned both listening to and performing popular music, as well as participating in the *mawlid*, deeming both to be religious innovation.

In this presentation, I explore how these intra-religious tensions have influenced the sound, style, and function of *mawlid* practices, as Sufi youth draw upon popular music and choreographies to "make things interesting". Drawing on Thomas Turino's (2008) exploration of the politics of participation, I show how Sufi youth incorporate familiar extra-Islamic popular hip hop melodies and dance styles to draw youth from Salafi families into practice each week. I further explore the value of practice as an informal musical space, as elements of practice are not witnessed in final performances (such as breakdance circles) while many Salafi youth who attend practices in secret (against their parents' wishes) do not attend final *mawlid* performances.

Session 4c Irish Art Music

Hazel Farrell (Waterford IT)

Eric Sweeney: The Last Haiku

The year 2020 is one that will be etched into our minds and recalled in future history books as a time of global tragedy and loss. As we look closer to home, 2020 also saw the loss of one of our senior Irish composers; Eric Sweeney (1948–2020). A great sadness permeated our music community as we mourned the death of an affable and inspirational man who impacted positively on the lives of so many aspiring composers and performers. His substantial repertoire including three operas, five concertos, two symphonies, and a multitude of chamber, solo and choral works, makes a significant contribution to Irish contemporary music, while his advocacy for the arts throughout his life is also highly commendable.

This paper provides an overview of the seminal works by Sweeney culminating in his *10 Haikus* for piano and narrator (2020), which was the final work written by the composer. His favoured minimalist language provided him with a platform to incorporate a broad range of influences from Irish culture and mythology, to literature and sacred music. His mastery of the minimalist style clearly emerges as does his versatile and engaging approach, as he strived to make his music accessible to performers and audiences alike.

Music etched in time
Soundscapes lift inspiringly
When your song is sung
(HF)

Axel Klein (Independent)

Writing a History of Irish (Art) Music

A new history of Irish music is long overdue given the fact that the last monograph with the ambition to provide a complete account of this history is about a hundred years old: W.H.G. Flood's *A History of Irish Music* (Dublin, 1905; 4th ed. 1927). One might assume that never before was the knowledge about Irish musical history greater than today and, in consequence, the task ahead was never easier. Yet, the wealth of research that was published in the last five and especially the last two decades poses challenges of its own. Apart from the investment in time that such a project entails, another challenge is 'digesting' this present wealth of research and yet another to define and to focus on a point of view and a direction the tale shall take. It may well be these challenges that have prevented potential authors to tackle this task in recent years. On a completely different note, there is also the question of how to deal with the

parallel history of Irish traditional music, whose path constantly crosses that of art music. I think I have found my own solution to these questions and challenges and have actually begun to write a new history of Irish music, which I will present in this presentation and to which I am very keen to collect feedback.

Maria McHale (TU Dublin)

'New and Old, Gaelic and Modern, Wholly Irish': Opera as *Gaeilge* in Fin-de-Siècle Ireland

Despite a difference of seven years between their first full performances, O' Brien Butler's *Muirgheis* and O' Dwyer's *Eithne* were each in turn presented as the *first* opera in the Irish language. Both works were intrinsically bound with the Gaelic League and both were held up as pioneering examples of Irish-Ireland art music. Although neither enjoyed any longevity, their genesis and reception are worth examining. The terms in which they were couched are revealing of the aims and ambitions of those creating a place for art music in Ireland at the turn of the century, where opera was presented as forward-looking, modern, and crucially, an international art form that should be cultivated. Both 'Gaelic and modern', opera in Irish had the potential to look outward while capturing and celebrating its own Gaelic past. In addition, both works generated discussion about an infrastructure for opera in Ireland that extended to proposals for a national opera house.

This paper draws on national and regional press reports alongside specialist periodicals to capture the debates generated by opera as *Gaeilge*. In doing so, it aims to demonstrate that in a period in which artistic and cultural endeavour is often identified so much through Ireland's rich literary tradition, an evaluation of the discourse on Irish opera establishes the significant presence of art music, and one in which opera held a central place.

Session 5a Music and Perception

Megan Rowlands (University of Liverpool)

The Musical Space-Time Paradox, Deleuzian Deterritorialization and their Impact on Performance Practice

According to Robert Morgan (1980), every consideration of musical space is simultaneously concerned with the progression of musical time, but how? Sound is made up of a multitude of spectra, each of which are inhabited by an individual musical feature during composition (e.g., the tonal spectrum is inhabited by the scales or modes that a piece employs). This paper will explore the processes through which these spectra move through their individual spaces to create a generative and thus temporal whole. Whilst a number of existing approaches could be taken to this theory, the Deleuzian (1980) concept of deterritorialization mirrors the specifically musical process through which one may attempt to communicate a composer's written message. The combination and importantly *communication* of each spatial component enables the deterritorialization of compositional elements and subsequent reterritorialization into linguistic features with infinite power for interpretation through performance and consumption. The latter parts of this paper will therefore explore parallels between Deleuzian deterritorialization and the Kristevan (1984) linguistic concept of the genotext and phenotext, using this to investigate the manner through which we can maximise the interpretative potential of spatial-temporal features during performance practice. The birdsong works of Olivier Messiaen will be used to demonstrate said arguments, with the naturalistic narrative element adding a further dimension through which the musical content can be interpreted and, in turn, deterritorialized.

Alastair White (Goldsmiths, University of London)

Music of the Spheres: Quantum Computers and the End of Newtonian Realism

In this presentation, I argue that the advent of the quantum computer will effect considerable social and cultural change, and that it is the duty of artists to pre-empt and engage with this.

Currently, almost all public discourse rests on the outdated conception that the external world is apprehendable through sense perception. As argued by K.K. Thekedath, T. Jayaraman and Stephen G. Brush, this false consciousness constitutes the bourgeois idealism of today: a denial of scientific knowledge in the service of a regressive ideological apparatus. However, critics such as Manel and Jameson have shown how revolutions in technology, and the change in the modes of production that they imply, create superstructural transformations. Even popular publications such as the *New Scientist* have accepted that the quantum computer's ubiquity in its application will change quantum noumena

from specialist knowledge to everyday use-value and that, consequently, naive Newtonian realism will no longer be possible. Such a moment affords artists radical new potential for reimagining the limits of the possible.

I then offer a response to this through my research project 'Contingency Dialectics': a Marxist re-reading of Kant's third *Critique* via recent cosmological descriptions and the insights of Timothy Morton, Alain Badiou and Quentin Meillassoux. I use this to propose a model of the relationship between the individual and the external world, before demonstrating its methodological implications in my cycle of 'Fashion-Operas', *WEAR, ROBE, WOAD* and *RUNE*

Caoimhe Ní Riain (University of Limerick)

The Death of the Composer: An Exploration of Prescriptive Notation and Interpretation within Classical Music

A text encodes a message which the reader must decode however, the manner in which it is decoded is at the discretion of the reader. "All writing is itself this special voice, consisting of several indiscernible voices" (Barthes, 1967, p.2). Just like a line in a poem or a paragraph of a novel, notation is a text which may be interpreted by individuals, be it composers or performers, in different ways. The printed score enables the composer to transmit their compositional ideas to the performer who transforms their notated ideas to music however, it could be argued that due to the concise and efficient nature of notation it does not have the capacity of encode every nuance which may be intended for performance.

This study engages with three musicians' recordings of the same original composition to explore how they each interpret notation. Through tracing the similarities and differences between the musicians' performances, this paper reflects upon how prescriptive notation operates within performance, the extent of which it is open to interpretation, and asks if the notated score a sufficient method of encoding the composer's wishes for performance.

This ethnographic study highlights the multiplicity of performance possibilities embedded within the score's notation and seeks to reimagine the score as a vehicle for creative practice rather than part of a continuum which restricts the performer as an artist.

Session 5b Traditional Music: Identity and Place

Verena Commins & Méabh Ní Fhuartháin (NUI Galway)

Portraits of Authenticity: Irish Traditional Music and Recent Documentary Film

This paper explores narratives of masculinities in the cultural sphere of Irish traditional music through the lens of two recent films. *Aisling Ghéar* (2018) and *Slán leis an gCeol—Farewell to Music* (2019) offer representations of musicians Noel Hill and Tony McMahon, respectively, in which each musician recounts and reflects on key moments and episodes in their lives within a broader biographical format. Predictably, music making is central to the films as a narrative device to tell stories of lived experience. More importantly, music making is revealed as a mechanism of generating meaning.

Central to this paper is an exploration of the complex intersectionality of masculinity and the traditional gaze to an authenticating past which creates and sustains the habitus of Irish traditional music. Recent scholarship on Irish traditional music reveals a practice shaped by deeply held assumptions on gender, and in particular, the contiguous, continuing relationship between a deification of traditional forms and figures from the past in the aesthetics of this community of practice. Through an examination of these films this paper dissects the hagiography of cultural prestige attached to the performance of masculinity and its (perceived) access to and construction of an authentic past and present in the homosocial world of Irish traditional music.

Anthony Cahill (University of Limerick)

'No Art With No Constraints': Examining the Discourse Around Traditional Irish Slow Airs in the Writings of Tomás Ó Canainn and Seán Ó Riada

O'Shea (2008) states that notions of authenticity perform 'a legitimising, and hence gatekeeping, function in the discourses ... in which ideas about Irish traditional music are embedded'. This is especially true regarding the discourse surrounding traditional Irish slow airs, which has all but eluded critical discussion in the Irish traditional music scholarship of the last century. Excluding Cowdery (1990), who provides musicological analyses of several uilleann pipers' recordings of *The Blackbird*, discussion of slow airs and the performance practice thereof appears most comprehensively in only a few pages of the works of Ó Canainn (1978; 1993) and Ó Riada (1982). While these works

served an invaluable function at their time of writing, it is well-known that both authors were heavily influenced by the Romantic-era collectors of Irish music such as Petrie (1855) and Joyce (1873; 1909) and perpetuate Romantic-era notions of authenticity and essentialism. Thus, a critique of these writings is long overdue.

This paper will provide a critical examination of Ó Canainn and Ó Riada's discourse around the interpretation and performance practice of slow airs, as well as that of the collections of Bunting, Petrie, and Joyce. By framing this discourse within more contemporary scholarship interrogating ideas of Romantic Nationalism, authenticity, and essentialism in ethnomusicological contexts, this paper aims to shed new light on the discourse of traditional Irish slow airs and their contemporary performance practice.

Ellie Níc Fhionnghaile (Dundalk IT)

A Question of Gaeltacht Identity Through Music?—How the Donegal Gaeltacht is Presented Through the Musical Output of Women Musicians Mairéad Ní Mhaonaigh, Moya Brennan & Triona Ní Dhomhnaill

This paper seeks to evaluate the representation of the Donegal Gaeltacht through the musical and creative outputs of Mairéad Ní Mhaonaigh, Moya Brennan and Triona Ní Dhomhnaill, three female singers and musicians with strong personal and musical connections to the Gaeltacht areas of Rann na Feirste and Gaoth Dobhair in North West Donegal.

A Gaeltacht is described as a region in Ireland where the Irish language is or has been the dominant spoken language of a significant portion of the local population. While this description suggests a concise definition, due to differing statutory definitions used and the division of responsibility for various aspects of the Gaeltacht by the State since the Gaeltacht's inception, the term Gaeltacht is shrouded in uncertainty and vagueness regarding its spatial extent. Subsequently numerous meanings of the term Gaeltacht continue to be used interchangeably.

When this ambiguity over the perception of what constitutes a Gaeltacht is coupled with the idea of an individual's Gaeltacht identity, a divisive question arises—does an individual need to have been born, raised and live in the physical geographical location of the Gaeltacht for the majority of their life in order to claim that Gaeltacht's identity? Or alternatively, if the individual speaks the language in the dialect of that region, has familial ties to the Gaeltacht community and is an active performer of its cultural heritage, should they also be able to lay a claim to that Gaeltacht's identity? This question of an individual's identity is further confused when combined with their musical identity.

Session 5c Urban Spaces

Michael Palmese (Maynooth University)

Underground NYC: Music, Culture, and The East Village Other (1965–72)

The East Village Other was an underground newspaper that began publication in October 1965 in the titular Manhattan neighborhood. As one of the first underground newspapers to arise during the heady initial days of the burgeoning counterculture of the mid-1960s, *The East Village Other* was instrumental in reporting on both local news in New York City and on national political issues, from anti-war protests to the Civil Rights movement. This newspaper was also a significant node for artistic innovation in graphic design and illustration. Dadaist montages and psychedelic iconography complemented the frequent inclusion of George Crumb's pioneering visual style and underground comix. The scope of *The East Village Other*, however, extended well beyond only visual art design and reporting on political issues, as the newspaper was also deeply invested in providing coverage and commentary on contemporary musical developments.

This paper provides an overview of *The East Village Other* while illustrating how it was a significant space for the development of postwar American musical culture in the 1960s and early 1970s through the diverse subjects covered within its pages. By focusing on the coverage given to free jazz and avant-garde experimentation within the newspaper while contextualizing adjacent critical writings and advertisements, we can glean a clearer sense of the distinctive musical culture of the region. In addition, this paper will demonstrate how *The East Village Other* saw itself as a work of art, fusing philosophical and psychological concepts within aesthetic frames of avant-garde music and visual art to create a newspaper offering a distinctive "underground" history of New York City.

Chelsey Zimmerman (University of Limerick)

Dance Halls, Saloons, and Central Park: Irish Traditional Music Performance Spaces in Early 20th Century New York City

This paper discusses the early 20th century performance spaces and events in which Irish traditional music was played within New York City. The relocation of Irish music to New York compelled adaptations in its performance practice. It also signified a shift within the cultural and socio-economic status of Irish Americans. Using the work of Irish music scholars (Moloney 1998, Miller 1996, McCullough 1978, Hamilton 1996) and historical documentation in archival newspapers such as the Irish Advocate, New York Times, and Gaelic American, this paper describes the marketing of traditional music in creating a perceptibly Irish, yet distinctly American-influenced, aesthetic within music venues in New York City. Referencing similar research completed on dance halls in Boston (Gedutis 2004), as well as residence patterns and the social role of Irish American societies (Casey 2006, Ridge 2006), this paper considers the cultural significance of Irish music venues in Irish America. It goes on to outline the types of events at which Irish musicians would have performed outside of the dance hall, such as concerts, picnics, and weddings. Drawing upon personal accounts (Bradshaw 1991, O'Beirne 2011, Spencer 2010), informal and private performance spaces, such as saloon sessions and musicians' homes, are examined as another setting of traditional music in New York City.

Session 6a Roundtable

The Nine Lives Suite: Music of Protest, Self-Reflection, Action

Panelists

Christopher Coles

Hannah Taddeo

Janine Tiffe

Julien 'Jul Big Green' Huntley

Samuel Blakeslee

Theron Brown

On June 17, 2015, nine African-Americans were shot and killed by a white supremacist at the Emanuel African Methodist Episcopal Church in Charleston, South Carolina. In response to this atrocity, African-American Christopher Coles composed *The Nine Lives Suite*. Originally conceptualized as solely a tone poem, Coles ultimately felt a multimedia project would work best. "Collaboration was necessary. Music is subjective, like all art, but the more visuals you have the more objective your message becomes, and the more you reach different groups of people." As such, the suite features music, dance, animation, and rap. Coles's inspiration stemmed from a need to honor the victims: "America sucks at over-politicizing tragedies and making spectacles of deaths. I wanted [the victims] to be immortalized and give them reverence...and proper attention. People are not given the proper rest."

Since launching on August 24, 2019 at the Rubber City Jazz & Blues Festival, *The Nine Lives Suite* has been performed regionally to raise awareness about racial injustice in the United States. This roundtable will include an excerpt from *The Nine Lives Suite*, focus on dialogue around the creative process, situate *The Nine Lives Suite* within "the long tradition of protest music, [which] is integral to black music" in the United States, and seeks to inspire future artistic endeavors and societal change.

[CLICK HERE](#) for a Recording of *The Nine Lives Suite*

Session 6b Intersections of Music and Politics

Sam Riley (Independent)

Ways of Freedom: Late Soviet Experimentalism, *Stiob*, and the Politics of Indistinction

This paper discusses the music of Late-Soviet experimentalist Sergei Kurekhin (1954–1996) to investigate how informal music practices can offer radical political potential. In analysis of Kurekhin's performances (through the theoretical lenses of Agamben, Dolar and Yurchak) I argue that his understudied musical output is exemplary of a 'politics of indistinction'—a subversive practice that rejects the binary logic of support and opposition, to carve out a unique position divorced from the mechanism of control by existing 'outside' the formally political. Previous scholarship has discussed Kurekhin's public pranks with Soviet news sources to foster a subversion through indistinction (Yurchak

2010, 2011). However, lacking in scholarship is application of these insights into Kurekhin's musical practice—a lacuna worth addressing when his cultural output was primarily sonic.

Understanding the specifics of Kurekhin's music raises wider challenge to the 'subversive fallacy' oft cited to undermine the imagined radicality of underground music (Reynolds 2004). Kurekhin's subversion functions precisely by *rejecting* the binary logic of compliance/resistance the fallacy assumes. Rather than denounce the radicality of musicking due to its underground locale, indistinction suggests that its outside position is a key foundation for transgression. As Frederic Jameson (2005) has noted, a 'suspension of the political' is the most pragmatic form of transgression in state where there appears to be no alternative. As such, a deeper insight into the mechanics of indistinction questions how universal this fallacy may be. Perhaps then—whether located in 1980s Leningrad or under the ideology of capitalist realism—indistinct, experimental, music offers means through which subversion *can* take place.

Céleste Pagniello (University of Cambridge)

The Hegelian Roots of Boris Asafyev's Theory of Intonation

Boris Asafyev's crowning achievements as a musicologist, his book *Musical Form as Process* (1924) and its second volume, *Intonation* (1947), put forth the theoretical principles from which evolved socialist realist musical methodology. Of particular significance is the notion of intonation, around which his second volume is centered. As Asafyev understood it, an intonation is a sound unit to which meaning is ascribed. His definition evolved steadily from its first appearance in his writings (1919) to the version published in *Intonation*, becoming more aligned with ideas of communication and Marxism, which were growing in significance in Soviet musical society. Communication is what most aligns Asafyev's theory with socialist realism, allowing an abstract piece of music to connect with society, in essence turning music into a social experience.

This paper will explore the relationship between Asafyev's theory and Hegelian ideas of music, first signaled by Elena Orlova, Asafyev's most prominent biographer. His theory draws heavily on Hegel, particularly his *Lectures on Aesthetics*, with which Asafyev was intimately familiar. Hegel considered elements of music (accent, rhythm, dissonance, consonance, etc.) as abstract but perceptible reflections of human experience, similar to Asafyev's belief in the power of intonations to convey meaning. While Hegel was used as a springboard by numerous Marxists, including Marx himself, Asafyev has at times bypassed these Marxist interpretations and chosen to base elements of his theory directly on the 19th-century philosopher's writings. These instances, while uncommon, point to Asafyev's unique interpretation of the school of thought that long dominated Soviet art.

Ekaterina Pavlova (University of Cambridge)

'Auferstanden aus Ruinen': Cultural Heritage, Identity and Politics in the Post-war Rebirth of the Staatsoper Unter den Linden

After the Second World War, Berlin, like many other cities, was left in ruins. As early as 14 May 1945, less than two weeks after the defeat of the Berlin garrison, the Staatsoper's reopening was mooted at a meeting by the first town mayor of the Soviets N. E. Bersarin. Despite many obstacles, four months later, in the middle of post-war hunger, unemployment and instability, the first East German opera season officially started. By 1955, despite the German Democratic Republic's complex economic and political situation, the Staatsoper's old building reopened. Many accounts have captured these events in a descriptive manner, but the urgency with which they unfolded has received little scholarly attention. Why was this state opera house so important in the city destroyed by the war? This paper takes an interdisciplinary approach and uses both secondary literature and previously overlooked primary sources to look at the Staatsoper's reconstruction (1952–1955) and reopening (4 September 1955) through the lens of Cold War politics and propaganda. I argue that the Staatsoper's rebirth was a project designed to support the GDR's propaganda of its values, goals and claims to the status of a better Germany. Thus, the Staatsoper's politicised rebirth vividly illustrates the role that German culture and musical heritage were assigned in the GDR's struggle for legitimacy and attainment of its political goals during the first decade of the Cold War.

Session 6c English Identities

Anne Stanyon (Independent)

Hiding in Plain Sight or Seeking the Lost Arthur Sullivan: Researching Biography

Biographies are dangerous things, often falling between hagiography and damnation, inevitably driven by context, and the prejudices or sympathies of authorship.

Arthur Sullivan seems to have been the victim of such extremes—the adulation of Gilbert and Sullivan aficionados, to the vituperative dismissal of many twentieth century musicologists and critics—and I would suggest that he has become lost. What is apparent, via research using contemporary sources, and what will be the focus of this paper, is that by the early 1870s, before the inception of the G&S partnership, Sullivan had become the dominant figure of British music and was to remain so until his death, in 1900.

While Sullivan's status has been obscured since his death, so too, has the range of his activities. Use of newspaper sources and correspondence, make it possible for this paper to reconstruct a career that had either been erased—the celebrated boy soprano who shared the concert platform with Jenny Lind, the song-writing proto trade unionist—or denigrated: the conductor who really did rival Hans Richter, who overhauled performance standards at Glasgow, the Promenade Concerts and the Philharmonic Society—and the scholarly director of the Leeds Triennial Musical Festival, who was far from the complacent figure described by Arthur Jacobs and Cyril Ehrlich. All, and more, is in need of reclamation if Arthur Sullivan is to be evaluated in his entirety and restored to his central position in Nineteenth-Century British Music.

Hugh Millington (Independent)

Cyril Scott and the Influences of Occultism in Music: The Responsibility of Reviving Lost Works

At the beginning of the twentieth century, Cyril Scott was regarded by some as a revolutionary composer, going sharply against the grain of British Academicism in music, which earned him titles such as 'The Father of Modern British Music' and 'The English Debussy'. Scott was a devoted Occultist, and throughout his mature life communicated through seers with Initiates, whom he believed inspired composers to write music that would intensify certain emotions, with the aim of moulding morals and trends of thought. Composition was thus a responsibility for Scott, which saw him retract, rework, and destroy pieces that he felt did not represent the Initiates' 'greater purpose' for music.

Since his death in 1970, several of Scott's lost works have been rediscovered. In this paper, I will consider the implications of Scott's Occultism when reviving rediscovered works that were perhaps misunderstood during his lifetime. Exploring Scott's extensive writings (an output of over forty books including works on the connection between Occultism and music), I will balance his contradictions, such as his view that the occult purpose of a piece might take a century or more to be understood by the public, but also that reviving early works of composers was often not fruitful, and a case of 'better *never* than late'. I will argue that choosing *what* to revive bears a responsibility, and that if we are to take Scott's music seriously, we should also take his views on Occultism seriously.

Jennifer Oates (City University of New York)

'Ancient Oriental Philosophy': The Songs of the East (1896–98) and Granville Bantock (1868–1946)

As a composer, Granville Bantock is perhaps best remembered as someone fascinated by Eastern cultures. His daughter, Myrrha, claimed her father's interest in "ancient oriental philosophy" stemmed from his insatiable literary appetite and his "deep-rooted romantic approach to life." The breadth of Bantock's 'Eastern' interests can be seen in his *The Songs of the East* (1896–98), a set of six cycles devoted to Arabia, Japan, Egypt, Persia, India, and China. With their expansive view of the 'East', these songs were a collaboration with his then-fiancé, Helena Schweitzer, who wrote the lyrics and designed some of the covers for publication by Breitkopf & Härtel.

While his fascination with the East was informed by his study of Oriental languages (Arabic and Persian), literature, and philosophies, *The Songs of the East*, are unremarkable in that they tick all the boxes of the Orientalizing process. Bantock's letters (including those with Schweitzer), manuscripts, and other primary sources, offer a unique perspective on the genesis of these songs, his encouragement of Schweitzer's interests in the exotic, how they articulate the cultures they represent, and how these songs played a role in establishing Bantock's reputation as an Orientalist and

his life-long interest in exotic tropes of the day. An examination of the sources, rooted in Oriental and imperialist readings and critiques, offers a more nuanced view of Bantock's exploration of "ancient oriental philosophy" and his place in British music history.

Session 7a Femininity and Community

Maren Bagge (HMTM Hannover)

'Dedicated to My Sisters at Home and Abroad': Approaches to the Irish Composer Alicia Adélaïde Needham via Her Dedications

The entry on the Irish composer Alicia Adélaïde Needham (1863–1945) in *Grove Music Online* is only about 150 words long. Besides the wrong (?) biographical data, we get information about her musical education, her marriage and her Red-Cross-activities during WWI. About half of the short entry is devoted to the composer's work: Reference is made to her more than 600 songs—described as "simple and appealing" and "popular in their day"—her settings of Irish texts, and the numerous prizes and awards she received for her compositions. How can we approach a person like Needham, whose success during her lifetime cannot be denied, but who is hardly known today?

In the case of Needham, there are several possibilities: It would be conceivable to approach the composer's reception through (contemporary) encyclopaedias or articles. Biographical studies could also be undertaken: (auto)biographical source material such as diaries, correspondence and an (unpublished) autobiography have been preserved. On the other hand, an approach can be made through her compositions, which have survived in prints. A slightly different approach will be presented in the paper, focussing on her dedications. The analysis of the dedications not only provides information about the individual network of relationships and the personal and professional environment, but also enables an insight into compositional as well as (public) self-presentation strategies in addition to a music-historical localisation of Needham and her music. In the paper, Needham's dedication network will be shown and some dedications will be examined as examples.

Danielle Roman (New York University)

Augusta Holmès's Radical Belonging: Mythos and Nation-Building, 1880–1903

French composer Augusta Holmès (1848–1903) has largely been presented as a mere tributary in histories written of César Franck and Camille Saint-Saëns. Indeed, Saint-Saëns's declaration of Holmès as France's 'muse' has continued to pervade her relational situation in scholarship, basing her importance on the men with whom she interacted as well as fixing her identity both within the Parisian musical scene of the Third Republic and to this gendered signifier. Fiercely patriotic, Holmès seems to fit this republican identity bestowed on her by her contemporaries, and much scholarship centers on this context. However, this focus is narrow and lacks an exploration of the various identities Augusta Holmès held in her private life and displayed publicly through her career: in addition to this Parisian republican identity, Holmès was also of Catholic Irish revolutionary persuasion, of Scottish-British descent, as well as sympathetic to the minority Celtic experience in France. Holmès's position at the intersection of these simultaneous identities complicates previous attempts to represent her in relation to any single identity. Additionally, Holmès's own positioning in relation to various national identity labels was often beneficial to her commercial success, and her strategic negotiation of these markers points to her true role not as muse but rather as a savvy agent of self-representation. This paper locates Holmès's position within the discourses of identity in and between Paris, Brittany, and Ireland, and explores the ways in which her persona and musical compositions mediated across political and ethnic divides in order to conform to the pressures of internationalism.

Hannah Millington (Dublin City University)

'1910': Ethel Smyth's Unsung Suffrage Song

Ethel Smyth's (1858-1944) decision to join the Women's Social and Political Union (WSPU) in 1910, had a significant impact on how she has been portrayed in historical narratives. In addition to being a successful composer and writer, she gained a reputation as a militant suffragette and spent time in prison as a result of her actions. It was during a stint in Holloway Prison that Sir Thomas Beecham famously observed Smyth conducting her song, 'The March of the Women', from her cell window, while her fellow inmates processed around the quadrangle.

'The March of the Women' is the final piece in Smyth's *Songs of Sunrise*, published in 1911. After presenting this rousing call to arms to the WSPU, they adopted it as their suffrage anthem, helping to secure its place in history. The two preceding songs in the collection, 'Laggard Dawn' and '1910', are often overshadowed by the success of the March.

Smyth described '1910' as "a faithful chronicle of remarks frequently heard and liable to repetition *ad lib.* on a current question." As such, the song provides the twenty-first century listener with an insight into the suffragettes' sound-world. However, it remains the only one of Smyth's *Songs of Sunrise* to still be recorded and it is often overlooked in scholarship on this area of her output. This paper brings '1910' to the fore, contextualising the work, exploring its critical reception, and examining the potential reasons behind its neglect.

Orla Shannon (Dublin City University)

New Music from Old Manuscripts: Three Medieval Latin Lyrics by Ina Boyle (1889–1967)

[Lecture Recital]

Ina Boyle (1889–1967) was one of the most prolific composers in Ireland during the first half of the twentieth century. She was the first Irish woman to write a symphony (*Glencree*, 1927), a concerto (*Violin Concerto*, 1935) and a ballet (*Virgilian Suite*, 1930–31), yet her music remains largely absent from the repertoire of performers today. Despite many prestigious achievements—of note, becoming the first female composer to have been published by the Carnegie United Kingdom Trust Competition 1920—she faced much rejection throughout her life from publishing companies, musical directors, and performers alike. As a direct consequence, Boyle's extant manuscripts exist mostly as unpublished scores in the archives of Trinity College Dublin, impacting the accessibility of her music for performance.

In an attempt to revive her vocal music, this lecture-recital will offer a reappraisal of Boyle's second song cycle for voice and piano, *Three Medieval Latin Lyrics* (1953). It will provide introductory insights into the text-setting techniques employed by the composer to elevate poetic meaning and contextualise the principal compositional features of each song within her wider vocal output. Furthermore, it will raise questions about editorial intervention more broadly through a discussion on the processes undertaken in creating the first typeset edition of this song cycle. It is hoped that this lecture-recital will offer its listeners a deeper understanding of Boyle's writing style in *Three Medieval Latin Lyrics* and enhance the experience of hearing the first performance of this song cycle since its premiere in London, 4th April 1955.

Session 7b Instruments

Anika Babel (University College Dublin)

Can It Fly?: A Miscellaneous History of the Piano

Film musicologist Ben Winters devotes the opening pages of his influential monograph *Music, Performance, and the Realities of Film* (2014) to the cinematic phenomenon of the 'baton tap'—the brisk knocking of a conductor's baton against the music stand to draw audiences to a silence and performers to attention. After consulting a consortium of sources, Winters concludes that the baton tap trope is a figment of screen culture. Unlike the baton tap, however, this paper argues that the ubiquitous 'piano drop' trope does have historical precedence. The success of this trope is predicated upon an appreciation that the piano is (1) very heavy; (2) expensive; (3) quite unlikely to fall from the sky; and most pertinently (4) an instrument valued for its capacity for beauty. Combined, these facts support the simultaneously tragic and comedic nature of the trope—one that has become an established gag among filmmakers, similar to the Wilhelm Scream (used in over one hundred films since the 1950s).

While pursuing this line of research, a miscellaneous history of the piano has been accumulated. This revealed patterns of destruction and adoration that inform a general fascination with the instrument in a decrepit state. By sharing a selection of precarious instances throughout the long and rich history of the piano, this paper scrutinises the instrument—as a technology, a tool, and a symbol—to ask what it can reveal about us; to question whether the history of the piano is indeed a history of society itself.

Devanney Haruta (Wesleyan University)

Decomposition, Ross Bolleter, and the Ruined Piano

A piano sits abandoned in a farm shed: its strings are rusted, its wood is warped and tunneled with termites, and the paint peels from its keys. By traditional standards, this piano would be considered irreversibly damaged and unplayable. However, Ross Bolleter, an Australian composer and improviser, sees such pianos instead as treasured instruments with the potential for unique sonorities and creative techniques. Through an examination of Bolleter's performances, projects, and instruments, I show how the *ruined piano*, permanently transformed by extended exposure to the elements, resists and rejects the traditional piano's associations with wealth, domesticity, and control, and even challenges the very definition of 'piano.' Rather than limiting its musicality, I argue that the ruined piano's material decomposition encourages performative improvisation and establishes connections with the local ecology and community. My research contextualizes both the traditional and ruined piano within Australia's colonial history, and draws from Australian cultural archives and my personal correspondence with Bolleter. I apply Johannes Ullmaier's juxtaposed definitions of *Destruktion* and *Zerstörung* (2015) to situate the ruined piano within larger discussions of piano destruction (Schmidt 2012), highlighting the role of the human in the process of and relationship to ruin. This research bridges the musicological and ethnomusicological, indigenous and colonial, traditional and unconventional through the lens of natural decay and instrument mortality. Examining ruined instruments offers insight not only into their music and relationships with humans, but also opens opportunities to reflect on the critical role of materiality in musical understanding and experience.

Alessandro Restelli (Independent)

A Company Tradition in the Age of Guitar Heroes: The Musical Instrument Collection of Mogar Music

Mogar Music is a musical instrument wholesale company established in 1987 and currently operating. It is part of a larger corporate group, Monzino 1750, through which the Milanese Monzino family continues the business of making and trading musical instruments that the ancestor Antonio Monzino started in the second half of the eighteenth century and his descendants maintained along the nineteenth and twentieth.

The Monzinos have been preserving several bow and plucked instruments to testify their tradition of manufactural and commercial activities, creating in fact a distinctive musical instrument collection that was partly donated to the City of Milan in 2000 and is partly owned by the corporate group even now.

In the same way, Mogar Music formed a specific collection of instruments related to its particular business. It comprises more than eighty items and its principal part consists of electric guitars by the famous Gibson and Ibanez brands, including limited editions like the 100th Gibson Anniversary models, signature models such as Zakk Wylde or Joe Satriani and recent reissues of classic models as Les Paul or RG.

A new census of this unknown Italian collection was conducted in 2020, in parallel with a project on the enhancement of Monzino historical archives. The results will be presented at the SMI/ICTM-Ireland Annual Plenary Conference for the first time.

Alan Guerreiro (TU Dublin)

A New Edition of Joaquin Turina's *Homenaje A Tárrega*: A Historical Restoration of Its Flamenco Roots

Composed in 1932, Joaquin Turina's guitar piece *Homenaje a Tárrega* has since become a staple of the guitar repertoire. The work exists in two editions, one by the composer himself, published by Schott in 1935, and a later edition published by the great Spanish guitarist Andres Segovia in 1963. Most contemporary guitarists use Segovia edition and seem to be unaware of the existence of Turina's original edition and the fact that substantial differences exist between it and Segovia's. While these include some changed notes and the careless misplacing of accidentals, the most serious issue is that Segovia seems to have tried deliberately to obscure the flamenco elements in the piece through fingerings that avoid using the open strings and thus create a very different timbre. On the other hand, the problem with Turina's original 1935 edition is that it did not benefit from the collaborative process between the composer and Segovia that occurred with all of Turina's earlier compositions for the guitar. Consequently, there are many passages of unidiomatic writing that are clearly the product of a composer who was himself not a guitarist.

This unsatisfactory situation has prompted me to undertake a new edition of the work, one which starts from the premise that had a collaboration between Turin and Segovia taken place, then the resultant edition would be very different from both of the versions which exist today. As with his previous guitar pieces, it is likely that Turina would

have accepted Segovia's corrections to unidiomatic passages but would have resisted the minimisation of the piece's flamenco elements. This paper will discuss the philosophy behind this new edition and outline the rationale for the adjustments made to selected passages.

Session 7c Musical Modelling

Bozhidar Chapkanov (City, University of London)

Visualising Both Triads and Seventh Chords in the *Tonnetz*—An Attempt to Expand the Capacity for Graphical Representation of Neo-Riemannian Theory

The difficulties in analysing chromatic music, which employs triads and seventh chords within the same syntactical unit, have been pointed out by a number of transformational theorists and analysts, Tymoczko [2011], Cohn [2012], and Smith [2014] being among the notable examples. In the words of Tymoczko “triads are from Mars; seventh chords are from Venus,” and he systematically segregates the theoretical and geometrical models for conceptualising the two. In Richard Cohn's book, and beyond, the *Tonnetz* is used for visualising and analysing consonant triads in chromatic music, while Cube Dance [derived from Douthett, Steinbach 1998] combines augmented and consonant triads, showing their proximity under chromatic voice leading. Conversely, 4-Cube Trio is designed for showing how the most common seventh chords of late Romantic music relate to each other.

Combining such different geometrical models into a unified system has turned out to be a challenge and this paper proposes that in fact it is possible to depict a variety of chords on the *Tonnetz* only, while showing their relationships and proximity in 12-tone pitch space. My diagrams, some of which will be shown as part of my presentation, allow us to:

- 1) See how augmented and consonant triads, as well as seventh chords are positioned in respect to one another on the most common tonal grid.
- 2) Analyse a harmonically diverse chromatic chord progression with a single geometrical tool.
- 3) Follow the path of harmony through the *Tonnetz* while seeing how parsimonious each transformation is.

Ryszard Lubieniecki (University of Wrocław)

The Use of Diagrams in learning Mensural Music:

The Case of Ligatures in the First Treatise from the ms. PL-WaN BOZ 61

Ligatures are one of the basic components of the late medieval mensural notation. For the modern performer of early music, it seems to be the most foreign and most difficult element to remember. It is not only because of the time gap between us and the Middle Ages. From the analysis of the XV-century mensural treatises, one can conclude that the contemporaries could have similar problems in remembering ligatures. How else to explain the fact that this component of notation was presented in multiple ways using varied mnemotechnical tools?

The XV-century system of ligatures is based on the rules formulated in the XIII century by Franco of Cologne (in *Ars cantus mensurabilis*). In the treatise-Compilation by Anonymous BOZ/I from the manuscript BOZ 61 of the National Library in Warsaw ligatures are presented in three ways:

- 1) as a standard set of rules regarding the first and the last note of the ligature;
- 2) as a kind of compact (textual) summary—*Sufficiencia ligaturarum*;
- 3) as a diagram in the form of the square of opposition—*Noticia ligaturarum*.

In my paper, I am going to examine how the *Sufficiencia ligaturarum* could function as a mentally constructed diagram and how the two diagrams included in the treatise (2. and 3.) could serve as practical tools in learning this important component of mensural notation.

Jordan Lenchitz (Florida State University)

From 'Scientific' Musician to Musical Scientist: Galilei *Padre e Figlio* and Just Intonation

There is arguably no clearer watershed epoch in the history of answers to the problem of the consonance than the first stage of the Scientific Revolution, 1580–1650. Within the broader context of its “mechanization of the world picture” (following E. J. Dijksterhuis), developments in empiricism and the scientific method led to musico-scientific innovations whose originality would arguably remain unparalleled until the discoveries of Hermann von Helmholtz in the second half of the 19th century. And yet, though historians of science and musicologists alike have spilled much ink in order to situate answers to the problem of consonance in the philosophical and aesthetic context of the first stage of the Scientific Revolution, they have all too often privileged Vincenzo Galilei at the expense of his first-born son Galileo. The present study fills this gap through a comparative analysis of the attitudes of Galilei *padre e figlio* with respect to just intonation in order to both shed light on a major moment in the history of the problem of consonance and to tease apart the generational dynamics at play in their differences of opinion. Drawing on evidence biographical and documentary before comparing Vincenzo’s thought experiments to his son’s real-life experiments, I argue that the disagreements between this professional musician father and his professional scientist son are best understood as symptomatic of the divergence between pre-modern and early modern philosophies of empiricism, theory, and experiment, both writ large and as specifically applied to music.

Desirée Mayr (Federal University of Rio de Janeiro)

Modelling European Nocturnes: Leopoldo Miguez’s Op. 10

The piano reached its apogee in the mid to late nineteenth-century not only in Europe but also in Brazil. It was omnipresent in the musical activities in Rio de Janeiro and São Paulo in concert halls, theatres, and even cafés. Nocturnes—particularly Chopin’s—were popularly played at home and in public venues (Magaldi 2004). Leopoldo Miguez (1852–1902), considered at the time to be influenced by Wagner, Liszt, and the so-called *Zukunftsmusik* (music of the future), composed three nocturnes, Op. 19 (the first Brazilian nocturne), Op. 10, and Op. 20/1. This paper examines the formal- harmonic and motivic-thematic structures of Miguez’s piano Nocturne Op. 10 to identify some of its stylistic tendencies. The analyzes take as comparative parameters a group of constructive procedures established in previous analyses of Miguez’s oeuvre. Using graphical schemes adapted from David Kopp’s method of network diagrams (2002), my analysis of the nocturne, identifies three main characteristics: the use of smooth voice leading, motivic economy, and roving-harmony passages (Schoenberg 1969), characterized by chains of vagrant chords with no clear sense of tonal reference. These procedures are notable in light of Miguez’s lack of formal training, and the absence of local models at the time. In consonance with the romantic *Zeitgeist*, Miguez assimilated the style from studying scores of European composers. This study broadens discourses on nineteenth-century nocturne practices beyond the European repertoires that to-date have received near exclusive attention, and as a way of broadening historical narratives about musical style transmission.

Session 8a Early 20th Century Experiences

Jon Churchill (Duke University)

‘The Symphony of the Front’: Formal-Expressive Discontinuity in Ralph Vaughan Williams’s *Pastoral Symphony*

Critics have long cast Ralph Vaughan Williams as an isolated pastoralist, and such characterizations misrepresent his *Pastoral Symphony* (1918–1922) and its genesis on the Great War’s Western Front. The work’s pastoral features—low dynamics, double reeds, and modal pitch language—often overshadow the pervasive disjunctions in rhythmic, pitch, and phrase parameters. I highlight the formal and expressive functions of these discontinuities, illustrating how Pvt. Vaughan Williams engaged with continental trends in disjunction while recalling the soundscape of the trenches.

Unlike disruptions in Vaughan Williams’s other symphonies, the *Pastoral’s* ruptures generate harmonic and rhythmic stasis, a device unique to the composer’s WWI-era works. Discontinuity first appears in the opening sonata-form movement, where passages of extended rhythmic values and oscillating, distantly related harmonies separate the primary and subordinate theme groups. Replacing the typical energy-gaining transition, these intervening passages arrest the movement’s established rhythmic activity and harmonic dynamism. The ternary second movement replaces

its entire B section with an unmetered trumpet solo above a sustained triad, a direct quotation of an army bugler's sunset practice.

Vaughan Williams only included these disjunctions after experiencing the continuous shelling of the Western Front. Like his comrades-in-arms, the composer was forced to navigate an endless din that could bring death at any moment. He would have recognized stillness as a marker of safety, and with this newfound appreciation of inaction, Vaughan Williams incorporated it into his symphony. He enriched his compositional practice with lived experience that inflects his expressions of form and dialogue with continental trends.

Kelvin H.F. Lee (KU Leuven)

Between Centre and Periphery: Enescu's Formal Field

The reception of Enescu's music has long suffered from the crude distinction between East and West. Despite the reluctance to describe Enescu in these terms, the frequent emphasis on the folk elements of his music (Cristescu 1997) spotlights the composer's Romanian identity, portraying him as a representative of East European nationalism. This understanding of Enescu's cultural orientation, however, fails to acknowledge the cosmopolitan context that shapes his musical thought. For one thing, Enescu spent much of his career in Vienna and Paris and worked mostly with cosmopolitan genres. Squeezing Enescu's oeuvre into the customary narrative of nationalism therefore risks obscuring such transcultural qualities, which remain to be adequately addressed.

This paper develops an analytical approach for negotiating the diverse influences in Enescu's early works. Reimagining Hepokoski's notion of dialogic form (2010) via Bourdieu's field theory (1984), I foreground musical syntax as the fundamental constituents of cosmopolitan and nationalist tendencies, arguing that formal functions (Caplin 1998) serve as social fields where these syntactic properties interact. The case in point is the first movement of Enescu's First Symphony (1905). Drawing on theories of Romantic form (Taylor 2011; Horton 2017), I identify four formal fields and contend that each of them shows an intertwining of cosmopolitan syntax with Romanian musical/aesthetic ideals, manifesting the Austro-German and French influences on the young Enescu. This in turn propounds intertextual study of musical syntax as a novel historiographical methodology for modelling cultural transfer between centre and periphery in not only Enescu's works, but also other transcultural music.

Siu Hei Lee (Independent)

Composing the Carnival: Arnold Schoenberg's *Pierrot Lunaire* (1912)

The fool's mockery of the king, religious blasphemy, drunkenness and the transgression of social boundaries through masking were all features of the Euro-Christian carnival, a communal ritual that suspended certain aspects of social order before the arrival of Lent. While scholars such as Martha Feldman and Lawrence Kramer analysed the carnival's influence on music before the mid-nineteenth century, little attention was paid to the musical effects of the pan-European, bourgeois-inspired gentrification of carnival grounds throughout the nineteenth century. It suppressed the bottom-up, communal practices of carnival and relocated them within literature, theatre and music in a defamiliarised manner.

This paper draws on the rich analytical contributions by Jonathan Dunsby, Julie Pedneault-Deslauriers and others to consider Arnold Schoenberg's *Pierrot Lunaire* as an eclectic development in the tradition of the carnival. "The wine through our eyes we drink," the first verse of the song cycle, sets the tone of drunkenness, a feature of the carnival. 'The wine' also carries the symbolism of Jesus's blood, which is then supplemented by blasphemous engagements such as in the songs "Madonna" and "Red Mass": the fool (Pierrot) mocks the king (Jesus). From a structural perspective, the tonal allusions toward the end of *Pierrot Lunaire* constitute the impending end of carnival and arrival of Lent, where traditional order—in the form of tonality—threatens its return. By treating *Pierrot Lunaire* as a testimony to the waning traditional of the communal carnival, this paper develops a fuller understanding of the carnival as it continues to inspire creativity today.

Session 8b Traditional Music: Interpretation and Analysis

Seán Doherty (Dublin City University)

Melodic Structures in Irish Traditional Music

This paper will introduce a standardised methodology that has been developed for the motivic analysis of dance tunes in Irish Traditional Music. This methodology is built on a survey of the double jigs in O'Neill's *1001 Gems* (1907), an historical collection that constitutes the core repertoire of the tradition. This dataset of 365 tunes demonstrates the prevalence of three melodic structures: period (39%), sentence (10%), and hybrid (37%). Of these structures, sentence and non-standard structures are more likely to occur in the tunes' second part and beyond. Tunes with parallel structures (e.g., double period, double hybrid) are more common than their divergent counterparts. This survey considers the repetition of motives both within their originating part (internal repetition) and outside their originating part (external repetition) and shows that as the number of parts increases, so too does the amount of average overall repetition. The findings of this survey provide a baseline to assess other tune types (reel, hornpipe, etc.), historical tune collections, regional repertoires, and the output of individual composers.

Lauren O'Neill (Ulster University)

Harping with Words: Re-Imagining Structure and Form in Harp Accompaniments to the Recitation of Gaelic Bardic Poetry

The *file*, *reacaire* and *cruitire* represent three significant, interwoven figures within historical accounts of Gaelic bardic practices in Ireland. Whilst the survival of Gaelic bardic poems provides us with insights into the complex nature of the poetry, little is known about the performance practice itself. The performance of Gaelic poetry with accompanying harp music throughout the bardic era is well attested in descriptions of artistic practices in Ireland, however the specific nature of such accompaniments remains obscure due to the scarcity of bardic harp music transcriptions. Frequently mentioned throughout early Irish literature, the harper undoubtedly played a vital role within this mode of practice which demanded a high level of skill in accompanying poetry governed primarily by syllables and strict metrical rules of composition. This paper will provide observations of selected repertoire within early Irish manuscripts as well as parallel comparisons with harp practices in both Scotland and Wales, which provide a unique platform to re-imagine structures and forms of harp accompaniments that satisfy the oral recitation of Gaelic bardic poetry. The adoption of a practice-led methodological approach to this research will reveal insights into the basic functioning of harp music as an accompaniment to bardic poetry, while also suggesting potential means of re-imagining this unfamiliar mode of practice within a contemporary Irish harping context.

Conor Arkins (University College Cork)

Maestro—The Fiddle Music and Practices of Bobby Casey

This paper explores aspects of my ongoing MRes research on the life and music of the prolific West-Clare fiddle player, Bobby Casey. The study employs ethnographic fieldwork interviews with exponents of Bobby's music. It also engages in musical analysis of Bobby's music from published recordings as well as recordings from the ITMA and Clare County Library. Initial research examining Bobby's musical life, from rural Clare to Dublin and England highlights the prominent theme of *'People and Place'* as a creative influence. This research is informed by studies of creative process in Irish traditional music and the historical study of musical culture (Ó hAllmhuráin 2016, Ó Riada 1982 & Ó Suilleabháin 1987). Understanding Bobby's musical legacy will contribute to our understanding of contemporary practices in Irish traditional music.

Bobby, a proud Clareman, was born in 1926 in Annagh, a small townland five kilometres south-west of Miltown Malbay. From an early age Bobby's music was heavily influenced by his father, John 'Scully' Casey, and he is reputed to have learned all of Scully's music by the age of thirteen. Scully and his cousin, Thady Casey, the noted dance master also gave lessons to the well-known fiddle player and composer, Martin 'Junior' Crehan. Following the passing of Scully during Bobby's early teens, Junior Crehan tutored Bobby and the two remained life-long friends. With such a musical pedigree, it's hardly surprising that Bobby went on to become one of the great legends of twentieth-century traditional fiddle playing

This paper will focus on Bobby's creative practice, his fiddle style, his musical journey and will share early insights from analysis of recordings supported by ethnographic insights from research participants.

Session 8c 18th Century Performances

Hélène Crowley (University of Oxford)

The Voice of Reason: The Role of Women in Enlightened Intermezzi

The eighteenth century is aligned with the Enlightenment and its associated societal traits like freedom and equality. Although there were still numerous limitations on women's freedom in the eighteenth century, the Enlightenment helped bring awareness to the beginnings of feminism through music, although it may not have been described as such at the time. In this paper, I explore the role of women in music of the eighteenth century, particularly in the intermezzo, and how their involvement connects to the ideals of the Enlightenment. Specifically, I outline the aspects of the Enlightenment that suggest or even promote feminism, albeit in an indefinite way, to show what may have helped move women's roles in music to the fore. I argue that women's prominence in music arose with the arrival of the Enlightenment in the eighteenth century.

I discuss the rise of the comic intermezzo and the importance of the female role, showing how the intermezzo allowed for women's involvement on stage to increase. I look specifically at Pergolesi's intermezzo *La serva padrona*, and I compare the female characters to find connections between the works and the Enlightenment's ideals, showing how they led to the rise of female prominence on stage. A case study of the piece "Stizzoso mio stizzoso" briefly explores the popularity of this intermezzo and the importance of Serpina's character throughout the intermezzo and specifically in this work. As well, the analysis details how the music of this piece emphasizes the Enlightened ideals that may promote female prominence.

Rachel Talbot (TU Dublin)

Putting Ireland on the Operatic Map: From Smyrna to Dublin via the Opéra Comique

The Two Misers, or the Mufti's ghost, a comic opera by Kane O'Hara, appeared on the London stage in 1775. Manuscript sources in the National Library of Ireland trace the genesis of the opera back to 1771. O'Hara is best remembered for initiating the genre of the English burletta but *The Two Misers* breaks from the burletta format by introducing spoken dialogue, allying it instead with the *opéra comique*. This connection is confirmed by the author's attribution of the plot and characters to Fenouillot de Falbaire.

This paper will explore the contextual significance of Falbaire for O'Hara's opera. O'Hara's extensive revision of his 1771 opera will also be examined. The music of *The Two Misers* differs markedly from *Les Deux Avars* (1770), André Grétry's setting of Falbaire's libretto, and O'Hara's disparaging remarks about the original music will be investigated. The only piece of music shared with *Les Deux Avars* is the Janissary March, Grétry's sole borrowing, which places this opera in the category of *turquerie*. Anticipating the sub-genre of Rescue Opera which was to become prevalent later in the century, Falbaire, Grétry and O'Hara present a captive heroine in a Turkish setting, ultimately rescued by a young European hero. The plot, however, does not serve to set the enlightened European above the barbarous infidel, presenting a moral that resonates more with twenty-first century views on exoticism and exploitation. O'Hara's only addition to the scenario, in both versions of his opera, emphasises the aspect of gender and introduces Ireland as 'an island of pleasure where each happy female may do as she please'.

Éamonn Galldubh (Dundalk IT)

'Gentleman Pipers': Social Background and Uilleann Piping 1750–1850

The term 'gentleman pipers' was used by music collector Capt. Francis O'Neill to describe members of the aristocracy during the late eighteenth and early nineteenth centuries who were uilleann pipers. Well known examples include pipers Lord Edward Fitzgerald (1763–1798), Lord Rossmore (1792–1860), Walker Jackson (d.1798) and Capt. William Kennedy (1770–1858). Thirteen of these 'gentleman pipers' were profiled in Capt. O'Neill's (1913) publication *Irish Minstrels and Musicians*. This trend in Ireland was part of a wider interest by aristocracy throughout Europe in bellows-blown bagpipes, including the *musette de cour* and the pastoral pipes.

Subsequent to their use by the landed gentry the instrument became more widely available to the general Irish population, often used as a means of providing a livelihood. Denis Courtney (1760–1794) played on stage in London venues toward the end of the eighteenth century while Patrick O'Farrell (author of the first uilleann pipes tutor) performed as part of the production of *Oscar and Malvina* in Covent Gardens in the 1790s. Galway piper Paddy Conneely (d. 1850) and Kerry piper James Gandsey (d. 1857) were blind musicians who played professionally.

This paper will examine the influence of the 'gentlemen pipers' on the development of uilleann piping and on the greater Irish music tradition. The repertoire and technical approach used by these musicians will be investigated. How playing styles may have changed as the pipes became a folk instrument will also be explored.

Session 9a Traditional Music: Steps

Daithí Kearney (Dundalk IT)

A Blackbird in Seville: Reworking Steps from the North Kerry Tradition

Embracing a physical way of knowing, this presentation critically examines the reworking of Irish traditional dance steps from the north Kerry tradition associated with the dancing master Jeremiah Molyneux (c.1881–1965), also known as Munnix. Influenced by a lifetime of learning in the tradition, I examine archival recordings and identify features that recur as the tradition is transferred to the theatre stage and reworked. I perform examples exemplifying the embodiment of characteristics of the dance, with reference to differences between archived performances and contemporary performances.

Central to the paper is a version of the traditional set dance 'The Blackbird' associated with Munnix, performed by the cast of *Siamsa Tíre in Ding Dong Dederó* (1991) and of which elements are evident in the choreography of "The Seville Suite" (1992). The paper combines narrative with embodied knowledge through the performance of the dance. The popularity of the dance today beyond its regional origins and its presence in competitions highlights the changing contexts for Irish dance and the retraditionalisation of some dance practices. These new contexts and other influences dilute aspects of the style evident in the archival recordings but demonstrate the process of reworking in Irish traditional arts.

Samantha Jones (Harvard University)

Embodying Musicality in Irish Step Dance Notation Practices

Much of the focus of scholarship on dance notation pertains to the development and use of comprehensive systems undergirded by a philosophy of human movement. Scant research has attended to the everyday ways that dancers document their choreographic and musical knowledge and the relationships they have with those documents. In the case of Irish step dancing, these vernacular systems of notation are highly personalized but often involve text-based short-hands of vocable systems. These texts are not merely linguistically symbolic, but encode both movement and musical information, and operate as relational resources for producing percussive dance. Following the recent forays that address culturally specific relationships to musical notation led by Floris Schuiling, I examine Irish dance notation as a cultural activity that produces both choreographic and musical knowledge. In this paper, I will present a body of notation methods and systems utilized by dancers in Boston, Massachusetts, in particular examining text as a form of musical notation. I argue that notation practices are integral to oral tradition, despite their conventional positioning as oppositional to oral transmission. Examining Irish dance notation culture does not merely reveal mental conceptualization of dance steps, but a complex network of relations between dance, music, embodiment and memory.

Session 9b Movement and Theatre

Giulia Piga (TU Dublin)

An Investigation of the Danceability in the *Histoire du Tango* of Astor Piazzolla

As it happened with some renaissance dances, that, in Baroque, were emancipated from their danceable purpose, so tango followed a similar evolution line. In the beginning, tango music and dance were strictly connected while with the New Tango music sought its independence. Despite the oscillating interest in Tango, it was ever alive and, since the

beginning of the twenty-first century, it has brought a larger number of artists, audiences, and critics to produce literature and renewal of the genre. Regarding the development of the music, the Argentinean musician and composer Astor Piazzolla has increased the diffusion of Tango overseas and represents the pioneer of the so-called New Tango. The latter preserves all the traditional elements and embraces the formal and aesthetic elements of Classical music and influences by the improvisational approach of Jazz. Piazzolla himself stated that his music is not meant for dancing rather to be performed to an audience of listeners only.

This research aims to investigate the missing danceability of Piazzolla's tango through the composition "History of Tango". The analysis considers Piazzolla's work as a perspective of the separating process and aims to comprehend the changing relationship between dance and music. The idea is to explore the new elements that feature Piazzolla's composition and demonstrate how the music distances itself from the dimension of dance. In essence, although dance represents a pillar in the origin of tango, the music emancipates from the other types of expression, particularly the dance, and finds its own space in the dimension of pure music.

Jessica Sommer (Lawrence University)

Tension in the Turn: Framing Tension and Release in Benjamin Britten's *The Turn of the Screw*

Tension is easily definable in the physical—tense shoulders, hard facial expressions. Tension in music is ultimately metaphorical but can map onto multiple strata of experience in musical performance, and in opera, can also be based on physical tension in the staged characters. This project explores how Benjamin Britten uses tension in these strata—tonality, instrumentation, plot, voice, bodies—in *The Turn of the Screw*.

Considering tension in musical works with tonal frameworks has been explored by many authors (Teo 2020). Atonal works have a less definable way of achieving tension (Teo 2020). In Britten's music the framework of tonality is evident (Rupprecht 2001, Seymour 2004), though his works are not traditionally tonal. Tonal tension structures the entire work, highlighted at certain points through the trajectory of the opera. The twisting of the theme through tonal keys, from A major/mixolydian to E-flat major/mixolydian, exemplifies this tonal tension.

Additionally, tension is incorporated through other avenues besides sheer pitch, including overall sound: issues such as temperament (Mead 2004), tuning, timbre, vocal quality (Seymour 2004), and instrumentation (DeThorne 2013, 2014; DeSouza 2017). Contextual issues, which combine pitch/sounding issues, narrative plot, and embodied action, also contribute to tension (Abbate 2004, Mead 1999, Clarke 2005). Three issues then form the basis of this analysis of Britten's opera: (1) Tonal tension, especially considering tonic and dominant relationships in a non-tonal milieu, (2) Sounding issues beyond tonality, with a focus on instrumentation and tuning versus temperament, and (3) Contextualization of all sounding issues and narrative, incorporating embodiment.

Session 9c Women and Music in Ireland

Laura Watson (Maynooth University)

Increasing the Presence of Women Composers in the Concert Hall: Reflections on Sounding the Feminists' Strategies, 2018–20

Sounding the Feminists, a volunteer movement campaigning for gender equality in music in Ireland, was established in 2017. Supporters elected a Working Group to lead change. In 2018, the STF Working Group and the National Concert Hall announced a five-year partnership initiative, jointly funded by Creative Ireland and the NCH. One of the three strands of funding was ringfenced for an annual chamber series. As noted in the press release published on International Women's Day in 2018, the concerts aim to "highlight women who have been active but hidden as composers over the centuries, with reference to the context within which they worked." The first six-part series ran during the NCH 2018–19 season; the second six-part series formed part of the 2019–20 schedule, with the last concert cancelled due to the pandemic.

In this paper, I discuss and reflect on the equality strategies underpinning these series, their critical receptions, and their impact as feminist actions in the Irish concert music scene. My paper is informed by my insider position, as a co-founder and continuing member of the STF Working Group, and as the key STF contact point for this strand of the STF-NCH initiative. At the same time, the discussion presented here is also influenced by my practice as a musicologist who aims to evaluate such projects within a wider cultural context. Since the pandemic necessitated

reworking the 2020–21 chamber series into a different project, this seems an appropriate moment to reflect on the 2018–20 concerts.

Damian Evans (Research Foundation for Music in Ireland)

Women in Early Irish Jazz: Researching the Life of Saxophonist Zandra 'Baby' Mitchell (1903–1995)

Zandra 'Baby' Mitchell (born Josephine Mitchell 1903–1995) was a Dublin born saxophonist and bandleader whose career included leading an all-woman band and associations with stars Jack Hylton, Coleman Hawkins and Django Reinhardt. Mitchell left Ireland in the early 1920s for a one-week stint in London, but did not return home until 1947. She was disowned by her parents and spent the duration of WWII in Berlin. Upon her return Mitchell played relatively little and ended her days living a reclusive life in County Donegal. Probably the first Irish musician playing jazz to achieve success outside of Ireland, her life story has inspired both a radio documentary and a stage show, however information on Mitchell is scarce and often contradictory.

This paper reports on research into Mitchell's life and attempts to draw together the various strands of information that are known about her. Both the radio documentary and stage show used poetic licence to enhance the telling of Mitchell's story, and as such there is no 'official' version of her life. Most of the information available is from letters and documents left with Mitchell's friends after her death, and interviews with the same. In addition to codifying some of the information regarding Mitchell, this paper asks what Mitchell's story can tell us about women playing jazz in Ireland in the first half of the twentieth century. It also considers other women performing in Ireland throughout the same period whose stories have not received the same attention, including Maureen Turner, Bridie McGuinness and Bridie Howitt.

Session 10a Creative Processes

Sarah Fons (University College Cork)

'One Song Was Sung': The Importance of Keeping Music-Making Communal in the Time of COVID

Times of crisis have a way of highlighting that which has meaning and value. As we grapple with the changes made necessary in our everyday lives by a global pandemic and certain professions are deemed 'essential' while others are not, musicians, artists, and creative professionals of all kinds have struggled to make a living and assert their worth in society. It is, of course, not only professional music circles that have been affected by quarantines and lockdowns around the world, however. Events and gatherings that were once ordinary and almost mundane due to their consistency and regularity have become impossibilities, throwing into stark relief the importance of the structure and meaning they bring to our lives.

Prior to COVID, my work focused on the rapid secularization of contemporary Irish culture, and music's role therein. Through fieldwork with local choral, international and traditional music communities in Cork, I have explored how communal music-making can be a means to find transcendent experience that was once sought through church. In this paper I discuss the creative ways these groups have continued to practice their music during this global health crisis—whether via Zoom rehearsals, small outdoor gatherings, or a weekly singing of just one song individually in each participant's own home. In considering the effect these virtual or distanced gatherings have had on participants' sense of connection—to each other, to the music, to themselves—it becomes clear that this pandemic has shed light on the importance and necessity of communal music-making.

Claire Watts (University of Limerick)

An Exploration of New Creative Processes and the Reshaping of Songwriting Practice

In this paper I address themes in my current PhD research that investigate how new creative processes are reshaping my songwriting practice. These new processes include examining how concepts of place and identity influence my songwriting, investigating how my experience of being an Irish traditional musician impacts my practice, and how the integration of jazz and Americana genres into my practice stimulate my songwriting.

My theoretical framework is based on concepts of Performance, (Phelan 1993; Schechner 2013), Intuition (Bannerman 2006) and Place and Identity (Stokes 1994; Spillane 2016, Tuan, 1991). Songs generated for this project become separate knowledge sources when dislocated from their performance context, each song serving as a

component of an autoethnographic record to be documented for ethnographic analysis. The concept of intuition, the separation of conscious/unconscious processes and the idea of the “muse” within my practice challenges the idea that inspiration cannot be stimulated.

Chosen methodologies include listening as a compositional element (Findlay-Walsh, 2018) and as qualitative research (Leavy, 2015). I will employ reflective ethnographic techniques (Barz and Cooley 1997; Bartleet 2009) while acknowledging the importance of using multiple forms of writing (Quaye 2007), and employ specific organisational tools while completing ethnographic fieldwork. (Chang, 2008)

This paper will provide new insights into the creative process and through a focus on autoethnographic reflection, will stimulate debate on the nature of musical creativity, identity and practice in the 21st century.

Kaylie Streit (University College Cork)

Going to the Well for Water: Expression of Self Through the Creation of Contemporary Music Using Traditional Aesthetics

“Going to the well for water” is conceptualized here as a method of utilizing Irish traditional music and performance practices as a source for refreshment, nourishment, and inspiration to create contemporary music that explores expression of the self through the connection of traditional and modern aesthetics. I argue that musicians including Caoimhín Ó Raghallaigh, *This is How We Fly*, and Iarla Ó Lionáird currently use this method as they simultaneously perform Irish traditional music in modern contexts and create contemporary music based on new music aesthetics. This process engages with the creative, oral/aural transmission processes that are inherent to Irish traditional music, as well as engaging with aesthetics and ways of thinking about creativity and self-expression that are embedded within the practices of the tradition including emphasis on personalized expression of melodies and methods of variation (Cowdery 1990). Musicians blend this embodied knowledge with new music aesthetics in the process of exploring expression of the self as they create and perform new, contemporary music. Analysis of their creative practices reveals that returning to the core repertoire and aesthetics of traditional music is a complex method of meaning-making within contemporary music. Elements of traditional music aesthetics, composition in performance (Lord 1960), improvisation, and new music aesthetics are combined to create a deeply expressive performance out of material that is also highly traditional, thus making oral/aural aesthetics a key component in modern expression of self.

Session 10b Beethoven and Liszt

Nicolás Puyane (Maynooth University)

Surface Matters: Exploring Liszt's Textural Revisions

During Liszt's time in Weimar as *Kapellmeister* (1848–1861) he placed himself at the centre of a nexus of musical activity for 13 years, as he set out to create an ‘Athens of the north’. Amongst many other activities, Liszt began the process of revising some of his major works from the previous 15 years—many of which had already appeared in print—into their now more familiar forms. Some of the most significant collections of works he revised during this period included earlier incarnations of pieces drawn from the *Années de Pèlerinage*, *Harmonies Poétiques et Religieuses*, Hungarian Rhapsodies, the Paganini and Transcendental Études, and significant proportion of his early songs.

This paper examines the role that Liszt's use of non-chord tones, various sonorous effects, and piano textures play in shaping the character of a selection of these revisions. The rationale behind these revisions along with Liszt's non-traditional attitude to the musical work are also considered.

Bryan A. Whitelaw (Queen's University Belfast)

Die Seele des Mythos: A Formal Restoration of Liszt's Weimar

Instinctive programmaticism remains a central focus of Lisztian scholarship; however, this emphasis too often subordinates the endeavours of music theory and analysis. As recent attempts to theorise the practices of post-classical composers enjoy encouraging momentum, a comprehensive evaluation of Liszt's formal activities is now long overdue—not least as an analytical superficiality provides an incomplete view of his activities as an important formal composer. The rejection of hermeneutic appraisals in favour of strict theoretical scrutiny creates analogous deficits, however, as several syntactic and structural events can only be explained within the context of metanarrative allusion.

Given the evident mutual inclusivity between form and programme in Liszt's works, these allusions do pose a particular problem for analysts. This paper thus argues that a greater understanding of Liszt's formal practice can be gained with contextual reference to his 'extra-musical' inspirations.

Highlighting large-scale works such as *Prometheus*, the *Fantasia über ungarische Volksmelodie*, and the *Dante Sonata*, this presentation offers an empirically robust view of Liszt's progression of formal practice across thirty-three large-scale forms, composed during his busy tenure at the Weimar court. If 'generic markers' such as thematic syntax, cadential closure, rotational and tonal plots hold currency for nineteenth-century large-scale forms, then these works appear to distort, challenge, and break normative practice at every junction. These elements are each mobilised as musical components of a narrative discourse which traces nineteenth-century formal practice, ultimately understood only via the interrogation of ideological methodologies.

Julian Horton (Durham University)

Form and Chromaticism in Beethoven's Seventh Symphony

Writing in 1991, Robert Gauldin noted the formal and cyclical significance of the descending chromatic tetrachord with which Beethoven opens his Seventh Symphony. Gauldin pointed out complete or partial middleground projections at critical stages in the outer movements' sonata forms, as well as the tetrachord's generative harmonic and melodic influence on the Allegretto and Scherzo.

This paper brings Gauldin's analysis into conversation with the new *Formenlehre*, by assessing two critical aspects of the tetrachord's formal influence. First, I trace the intrusions of its embedded C/F complex into the outer movements' A major sonata designs, evaluating their effects on what Hepokoski and Darcy (2006) call the 'essential sonata trajectory'. Consistently, Beethoven allows C major and F major to disrupt structural perfect authentic cadences, resulting in their deferral beyond the boundaries of sonata space. Secondly, I consider these strategies' cyclical impact, and especially the progressive tendency for C, F and their relations to displace A major. This process gains full expression in the Scherzo, which tonicizes F and treats A and its relations as intra-movement structural modulations, and is worked out in the Finale, where C and F are retrieved and resolved within an overarching A major.

Session 10c Musical Modernisms

Nicolò Palazzetti (University of Strasbourg)

Béla Bartók in Italy: The Politics of Myth-Making

The Hungarian composer, ethnomusicologist and pianist Béla Bartók is recognised as one of the most prominent musicians of the last century. This widespread reputation closely associates aesthetic evaluations of his music with ethical and political judgements about his biography. Based on an in-depth archival research, this paper analyses the emergence of the myth of Bartók as an antifascist hero and beacon of freedom in the twentieth century, using the multifaceted and largely unexplored history of his Italian reception as a case study. Appreciated in Italy from before the First World War, Bartók's music enjoyed a significant success under Mussolini's regime despite the composer's hostility to fascist violence. His figure was then progressively associated with anti-Nazi cultural resistance in the early 1940s, eventually emerging as a martyr of freedom in the aftermath of the Second World War.

Linking Italian history with the reception of a highly politicised musical figure, this paper sheds new light on the evolution of Italian modernism. It also reconsiders broader transnational issues related to fascist cultural policies, anti-Nazi cultural resistance, the interconnection between music and diplomacy, the ambivalent political usage of modernist music. My aim is to show that the 'Bartókian Wave' that appeared in Italy during the early Cold War period was the result of the fusion between the myth of Bartók as the 'musician of freedom'—an expression coined by the antifascist critic Massimo Mila—and the saga of Italian national regeneration: a potent fusion that had its twin origins in the soundscape of the fascist regime and the Italian resistance movement.

Erin Kirk (California Baptist University)

The Role of Radio in the Musical Career of George Gershwin

“Radio has done a lot for me,” said George Gershwin, iconic twentieth-century American composer. It may “kill a popular song faster than any other medium,” but radio has also “brought the finest music to people who never before had had the chance to hear it.”

For the early twentieth century, the invention of the radio was a modern marvel, so “mysterious and compelling that it plucked music and entertainment right out of the air,” providing generations of people, regardless of means, the ability to listen to Gershwin’s songs in their own home, earning the composer a household name. As such, the 1924 premier of *Rhapsody in Blue* was so well-attended that it reportedly could have sold out five times over.

Gershwin made guest appearances on various radio shows throughout his career, but his most significant radio appearance came in 1934, where he was invited to host his own show, *Music by Gershwin*. His goal with the radio show was to fund the premier of his 1935 opera *Porgy and Bess*, but had a serendipitous effect of allowing the composer, late in his life, to shape the public view of who he was and what his music was all about.

In tracing the role of radio in the career of George Gershwin, this paper will argue that, not only did radio play a role, it was perhaps the most crucial aspect of his career. Were it not for his voice and music reaching millions of Americans in their homes at pivotal points in his career, the composer could not have achieved such success with his large-scale works, nor would he have achieved immortality as a charismatic, versatile composer, who continues to be a household name nearly a century after his death.

Ciarán Crilly (University College Dublin)

Insistent Savagery: The Mechanical Style in Music Between the Wars

The term ‘insistent savagery’ is taken from a description of rock & roll music in a 1956 edition of the Encyclopedia Britannica, yet it might equally apply to music of the early twentieth century in which rhythm was foregrounded and exploited as a consolidating force. A machine aesthetic in music is detectable from the *fin-de-siècle* onwards, reaching an apogee in the 1920s. Thus we were to hear Marinetti’s “racing automobile with its bonnet adorned with great tubes like serpents,” or “the scream of the motor horn, the rattle of machinery, the grind of wheels, the beating of iron and steel” that T.S. Eliot had identified in Stravinsky’s *Le Sacre du Printemps*. Manifestations ranged from the stylistic to the outright mimetic, as in the factory-inspired music of Ravel, Prokofiev and Mosolov. This mechanical style afforded a technical means of generating order and momentum at a time when traditional tonal structures in Western art music had weakened or collapsed altogether. And while it may have been in part a response to recent technologies involving specific human interaction—the automated telephone exchange, the moving assembly line, ‘piloted’ weaponry in the Great War—it can also be considered an avant-garde strategy that attempted to confront anxieties present in both social and aesthetic modernity.

Session 11a 19th Century Music

Vadim Rakochi (Lysemko Lviv National Music Academy)

Timbral Alternations in Tchaikovsky's Violin Concerto as a Multifunctional System

Various scholars (Asafiev 1972, Brown 2014, Roeder 1994, Siepmann 2008) have studied Tchaikovsky’s *Violin Concerto*. However, they have been sparing in their exploration of its orchestration. This paper aims to examine timbral alternations in the *Concerto*.

On the first layer, there are alternations as a means to expose musical material: the change of timbre becomes an impetus to deploy the theme. On the second layer, there are alternations as a means of expression: a lyrical mood receives a touch of joy, a dramatic component strengthens, the foreground/background comparisons give a three-dimensional effect. On the third level, the alternations have form-defining function. They mark the end of a section when thematically different but emotionally identical material appears; recall the ‘remote alternations’ (*tutti—tutti* frame the development in the first movement). On the fourth layer, the alternations reflect Tchaikovsky’s style: his reliance on the strings’ timbers, particular attention to woodwind instruments and the horn, and a number of ‘in-the-orchestra’ soloists.

Tchaikovsky created a system of timbral alternations in the *Violin Concerto*, giving them form-defining, expressive, stylistic functions, and a significant role in the creation of images in the work. The alternations enhance the concertizing effect, enforce the timbre and texture contrasts, add particular dynamization, and contribute to the active involvement of the orchestra in a development process by making the interaction between the soloist and the orchestra, and within the orchestra itself, much more expressive. Such a diversity of alternations creates a multifunctional system that became a distinctive feature of the *Concerto*.

Apostolos Palios (National and Kapodistrian University of Athens)

Tempo Analogies Among Movements and Within the Same Movement in Beethoven's Piano Sonatas

[Lecture Recital]

It is certainly not unknown in the field of music interpretation that Beethoven did not use to note tempo indications in the movements of each one of his 32 piano sonatas, excepting *Hammerklavier* op. 106. However, in many cases of the sonatas becomes noticeable—distinctly or concealed—the existence of an internal interface among their movements or / and within the same movement regarding the parameter of tempo's analogies which adds rhythmic cohesion and unity to the compositions. From this point of view, the present study aims to detect and annotate the most characteristic points of rhythmical proportions in Beethoven's sonatas, based on existing references, important recordings of the works as well as the writer's personal interpretative viewpoint, attending the theoretical considerations with practical music examples of the sonatas on the piano in order to comprise a proposal of executant approach, containing as much as possible objective criteria, and a potential interpretative guide for the pianists.

Riccardo La Spina (University of California, Riverside)

'An Anxiousness to Appear Original': The Early Critical Reception of Rossini in Spain (1818–1819)

The introduction of Rossini's operas in Spain seized public imagination and stimulated critical thought towards an unprecedented paradigm shift. Though painfully slow, initial reception induced fascination with the new music-theatrical style and the inevitable struggle to comprehend it. Therefore, little critical or aesthetic reflection graced the press, confined mainly to oral expression in *tertulias* (salons), and café circles. Coinciding with the *sexenio absolutista* (1814–20, preceding Madrid's first Rossini performances by resident Italian companies), dispatches signed *El Melomano* exerted early influence on how indigenous audiences perceived the composer's works and their own affinity to them. This manifests itself in articles dating between 1818 and 1819, constituting the earliest Spanish criticism of the new phenomenon, including the rare first-time operatic review, of *Il Turco in Italia*. Predicated on long experience and intimate knowledge of Madrid's canon, it illustrates the (critic's inner-) conflict in comparatively assessing Rossinian composition and aesthetics. Moreover, Rossini's personal, artistic and musical character are engaged, challenging an inexperienced national readership, and offering nuanced alternative perspectives to stimulate—and possibly confound—public taste-formation. Drawing on undocumented material which has eluded previous scholarly analysis, our inquiry considers *El Melomano* as a flashpoint of Spain's intellectual perception of Rossini. Historical and periodical sources contextualize the initial newsprint substantiation of Rossini's early allure and popularity, and the mechanics of its irrevocable hold on the theatrical public, as harbinger of society's inevitable transition away from Bourbon Spain's *ancien régime* stigma.

Session 11b Musicology and Ethics

Wolfgang Marx (University College Dublin)

Musicology and the Moral Turn

In recent decades humanities disciplines have experienced a number of major 'turns': the linguistic turn was followed by the cultural turn, the performative turn and others. Mark Carrigan has counted up to 47 turns in philosophy since the beginning of the twentieth century. Carrigan also describes some of them as 'retrospective' (labels for something that had already happened) while others were 'performative' (the term and its associated discourse were meant to bring a turn about). I would like to propose a new, retrospective term for a turn that I believe musicology—and other humanities disciplines—are currently undergoing: the 'moral turn'. In it, the ethical foundations and consequences of musicological activities become a central component not only of the epistemological discourse but also for the

justification of research as well as of intra- and non-academic responses to it. This is underscored by a mindset related to (yet not caused by) what can be described as post-truth mentality, namely a new emphasis of ethical concerns, a general shift in the balance between reason and emotion, and an ever-increasing polarisation in all areas of society. I will discuss its musicological implications referring to publications by William Cheng (*Just Vibrations*) and Philip Ewell (the ongoing controversy known as 'Schenkergate'). Towards the end of my presentation I will also reflect on possible consequences of the moral turn for our teaching.

Rachel McCarthy (Royal Holloway, University of London)
Marxist Music Studies in the Neoliberal Academy

Tension between social justice narratives that emphasise the politics of difference and Marxist economic analysis has become especially heightened in the neoliberal era (Shahrazad Mojab 2015, Jodi Melamed 2011). In music studies, this tension comes to the fore in literature that contends that the discipline's dominant focus on the politics of difference signals complicity with neoliberalism (James Currie 2009, 2012; J. P. E. Harper-Scott 2012, 2020). Following a theoretical thread that links the politics of difference to postmodernism and in turn to neoliberalism, Currie characterises the question of identity and difference that consumed the New Musicology of the 1990s—and continues to do so today—as “a politically flavored distraction that potentially enabled politics in its proper transformative sense *not* to happen” (2012, xiii). Such work, I argue, is predicated on a false dichotomy between the politics of difference and anti-capitalism that privileges social structures over the identity of the individual subject. In challenging Currie's conception of 'transformative' political work, I show that political transformation takes place in the *relationship between* structure and subjectivity. As an example, I examine new data on pay and working conditions for casualised teaching staff in UK and Irish music departments. These data reveal widespread exploitation that results in subjective and structural violence for staff members. Contemporary music studies' complicity with neoliberalism thus lies not in its preoccupation with the politics of difference, but in its exploitative and unsustainable employment practices. Only by working to resist neoliberal academic structures is a properly Marxist studies possible.

Karishmeh Felfeli-Crawford (University College Cork)
The Musicology of 'Erasure'

In this paper, the author, an Indian born and schooled scholar of 'Western' music, reflects on tonality as an epistemology that facilitates decolonisation, a view that is less prevalent in Irish music academia, where she is based currently. Via lightening presentation on a small number of Vince Clarke and Andy Bell's Erasure songs spanning three decades (written and performed always by Clarke and Bell) the author provides an overview of academic music analysis in the wake of the Schenkergate controversy (Ewell 2020). As a BBPOC scholar of music that broadly falls under the rubric 'Western', and drawing from her own experience as a non-elite, Western, educated, democratic Indian, the author analyses Erasure's song forms primarily through the English language, the official national language of India also and as a dialogue with key texts on popular and classical music cultures, and decolonisation. These writings span a twenty-year period, from Julian Johnson's provocative *Who Needs Classical Music?* (2002) to indigenous sound studies scholar Dylan Robinson's *Hungry Listening* (2020), as well as the work of Zoe Sherinian (2014), Lee Marshall (2015), Leslie Tilley (2020) and Stefan Fiol (2018). Ultimately, however, Geertzian 'webs of significance' are illuminated when the author gains exclusive access to the culture-bearers themselves—LGBTQ icons Erasure—and all three (they British, she Indian) follow in the footsteps of the late John Blacking who sought to understand how “the serious study of popular music will serve a useful purpose if it helps to extend the practice of music and eliminate elitism as quite contrary to the spirit of music making” (Blacking 1981).

LINKS

Zoom Session A

zoom.us/j/93752816787?pwd=cWwwdzNvWmhXaFBGZGo5dFlyTGxPUT09

Zoom Session B

us02web.zoom.us/j/88942906084?pwd=cXo1aFRqekU5bmVFbGRcYU1IczVNUT09

Zoom Session C

us02web.zoom.us/j/89987841967?pwd=Qnp1VWNFOctiUTYxTURReFdCa3F1dz09

Raphaela Mangan and Niall Kinsella

John F. Larchet, "A Stóirin Bán" from *John F. Larchet Remembered*

youtu.be/hqAAMVOgZGg

Mia Cooper and Niall Kinsella

John F. Larchet, "The Wheelwright, *Irish Airs (Set I)*" from *John F. Larchet Remembered*

youtu.be/o5gLEstKETg

Friday Lunchtime Performance: Trinity College Chapel Choir

youtu.be/hgCD4BOSwi4

Saturday Lunchtime Performance: Rachel Croash and Aoife O'Sullivan

youtu.be/vZ3oaGB4exs

The SMI Annual General Meeting

zoom.us/j/91828900923?pwd=MHBBeVh1dGxOUmlzQTRYZ2NsMUhIQT09

The IRC-Harrison Medal Award Plenary Opening

youtu.be/EaCG596d0wI

Mia Cooper and Niall Kinsella

John F. Larchet, "Lament" and "The New Potatoes & The Merry Blacksmith" from *John F. Larchet Remembered*

youtu.be/yZXVln1eUxA

The Trinitones

Grace Kelly; New York, New York; Raglan Road; You Can Call Me Al

youtu.be/D3x_2AmwXZQ

The Society for Musicology in Ireland

musicologyireland.com

The Irish Chapter of the International Council for Traditional Music

ictrm.ie

The Irish Research Council

research.ie

The Irish Traditional Music Archive

itma.ie